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A

HISTORY OF SHORTHAND

BY

ISAAC PITMAN.

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A BRIEF PRESENTATION

OF

PITMAN'S PHONETIC SHORTHAND.

The art of Phonography may be easily acquired. Experience has shown that its principles are mastered by most learners in a very short space of time, and that an hour's *daily* practice in reading and writing, for two or three months, will ensure tolerable facility in using it. The student is particularly cautioned against attempting to write with rapidity at the outset. When his hand has become accustomed to trace the simple geometric forms of the phonographic characters with correctness and elegance, he will find no difficulty in writing them quickly; but if he lets his anxiety to write fast overcome his resolution to write well, he will not only be longer in attaining real swiftness, but will always have to lament the illegibility of his writing.

The *learner* should write upon paper ruled with single lines, and he may use either a pen or a pencil. A pencil is recommended for exercises, and a pen for ordinary writing and reporting. As, however, the reporter is sometimes so situated that he *cannot* use a pen, he should accustom himself, at times, to report with a pencil. The pen or pencil should be held as for longhand writing, and the elbow be turned out, so that the letter \ *b* can be struck with ease. The heavy vowel dots should be produced by PRESSURE, and not by a circular motion of the pen-point.

"The use of Phonography by shorthand writers," says Mr Munson in the preface to his *Complete Phonographer* for the United States, "has become so general, and the superiority of the system over all other kinds of stenography is so universally acknowledged, that it is now unnecessary to say anything of its comparative merits, or to press its claims upon the public, for no one about to commence the study of shorthand would think for a moment of taking up any other."

SINGLE AND DOUBLE CONSONANTS.

Name. *As in*		*L hook.*	*R hook.*	*N hook.*	*Half Length*
pee P, *p*ea		pl	pr	pn	pt
bee B, *b*ee		bl	br	bn	bd
tee T, *t*ea		tl	tr	tn	tt
dee D, *d*ay		dl	dr	dn	dd
chay CH, *ch*eer		chl	chr	chn	cht
jay J, *j*eer		jl	jr	jn	jd
kay K, come		kl	kr	kn	kt
gay G, *g*um		gl	gr	gn	gd
ef F, *f*ie		fl	fr	fn	ft
vee V, *v*ie		vl	vr	vn	vd
ith TH, *th*in		. . . . .	thr	thn	tht
thee TH, *th*en		. . . . .	thr	thn	thd
es S, *s*ee		. . . . .	. . . . .	sn	st
zee Z, *z*eal		. . . . .	. . . . .	zn	zd
ish SH, *sh*e		shl up,down	shr down	shn down up	sht
zhee ZH, vision		. . . . .	zhr	zhn	zhd
em M, *m*e		ml	mr	mn	{mt md}
en N, *n*o		nl	nr	nn	{nt nd}
ing NG, si*ng*		. . . . .	$n^k r$	. . . . .	. . .
el L, *l*aw		. . . . .	. . . .	ln up, down	{lt ld} down
ray R, *r*aw	up	. . . . .	. . . . .	rn up	rt
ar R, *a*ir		. . . . .	. . . . .	rn	rd

way W	*whay* wh	*yay* Y	*aitch* H	*kway* kw	*gway* gw	*emp* mp	*emper* mpr	*ler* lr	*wel* wl	*whel* whl
		down	up					down	up	up

VOWELS AND DIPHTHONGS.

Long.						*Short.*					
ah	eh	ee	aw	ō	ōō	ă	ĕ	ĭ	ŏ	ŭ	ŏŏ
alms,	*ale,*	*eel;*	*all,*	*ope,*	*food.*	*am,*	*ell,*	*ill;*	*olive,*	*up,*	*foot.*

 isle, ow *owl* ū *tune,* wī *wife,* ai *ay,* oi *oil.*

The signs for I, ow, *and* wī *may be written in* ANY *position.*

THE VOWELS COMBINED WITH *W* AND *Y*.

wă	wĕ	wĭ	wŏ	wŭ	wŏŏ	yă	yĕ	yĭ	yŏ	yŭ	yŏŏ

The signs for these two series of diphthongs are written light for short sounds, and heavy for long sounds.

REMARKS ON THE ALPHABET.

1. The names of the long vowels are contained in the illustrative words above. The short vowels should be called *at* or "short *ah*," *et* or "short *eh*," *it* or "short *ee*," *ot* or "short *awe*," *ut* or "short *uh*," *ŏŏt* or "short *oo*." A vowel placed above a horizontal consonant, is read BEFORE the consonant, and when written under is read AFTER the consonant. With upright and sloping consonants, a vowel on the left is read BEFORE the consonant, and a vowel on the right is read AFTER the consonant.

2. *S* (or *z*) is also represented by a circle. At the beginning or end of a word it is to be placed on the right side of a STRAIGHT down-stroke, and in a corresponding position with respect to any other straight letter. In the middle of words, and when joined to a curved letter, write it in the most convenient position. Make it double size for *ss;* as *pass, passes.* (See p. vi.)

3. *Ch* is written downward, and slopes little; as *cheese.*

4. The straight *r* is written upward; as *ray, rose.*

5. *L*, when standing alone, is written upward, as *lay, loo;* and *sh* downward, as *she.* These letters, when joined to others, may be written either up or down, as *tail, kneel.* The three places for vowels are reckoned from the *beginning* of the consonant, as "first," "second," and "third" place.

6. *Lt* may be written up or down. *Ld* is written downward only.

7. *F* or *v*, when following a straight letter, is expressed by a final hook on the *right* side of *t, d,* and the *upper* side of *k, g,* etc.; as *strife, crave.*

8. All the letters in columns 3, 4, 5, in the opposite page may be written half-length to express an additional *t* or *d*, and those

in columns 3, 4, may have a final *n*-hook. All the letters at the bottom of the page may be hooked for *n*, and all except the three heavy curves may be halved for *t*, *d*.

9. *H* may also be written by a small dot placed before the following vowel; as *happy;* or by the downstroke shortened to a tick; as *human.*

10. *St* is a loop about half as long as a consonant; as *step*, *taste.*

11. A loop two-thirds of a consonant represents *str;* as *master.*

12. A large or double-size circle *at the commencement of a word* represents *sw;* as *swim.*

13. *Ns* final, after a straight letter, is written by a circle on the *n*-hook side, as *pains;* and after a curve by a circle at the end of a hook; as *fans.*

14. The termination *tion* (*shon*) is expressed by a large final hook; as *station*, *oppression.* After the circle-*s*, it is expressed by continuing the *s*-circle to the other side of the consonant; as *position*, *compensation.*

2. 3. 4. 5.

7. 9. 10. 11. 12.

13. 14.

ALPHABET OF NATURE.

Phonography is based upon an analysis of the English spoken language. Its consonants and vowels are so arranged as to show, as far as possible, their mutual relations. In the consonants, *p* stands first, next *b;* the rest follow in perfectly natural order, first the stopped or explosive letters, proceeding from the lips to the throat; then the continuants, in the same order; and lastly the nasals, liquids, coalescents, and the aspirate. Only sixteen out of the twenty-four consonants in the English language are *essentially different.* They are *p*, *t*, *ch*, *k*; *f*, *th*, *s*, *sh*; *m*, *n*, *ng*; *l*, *r*; *w*, *y*; *h.* The articulations in the pairs *p* and *b*, *t* and *d*, *f* and *v*, etc., are the same, but the sound is, so to speak, light in the first, and heavy in the second, letter of each pair. The letters of each pair are represented by similar strokes, but that chosen for the second is written *thick*, instead of *thin;* as, *p*, *b*, *t*, *d*, *f*, *v*, etc.; and thus, not only is the memory burdened with fewer signs, but the mind perceives that a *thin stroke* corresponds with a *light articulation*, and a *thick stroke* with a *heavy articulation.* *P*, *t*, *ch*, *k*; *f*, *th* (as in *thin*), *s*, *sh*, are light, voiceless, or breathed consonants; while *b*, *d*, *j*, *g*; *v*, *th* (as in *then*), *z*, *zh*, are heavy, voiced, or murmured consonants. In the voiced letters (*b*, *d*, *j*, *g*, etc.) a vocal murmur

is added to the action of the organs by which *p*, *t*, *ch*, *k*, etc., are produced. The light sounds, *p*, *t*, *k*, are also called SURDS. All the heavy stroke letters, together with *m*, *n*, *ng*; *l*, *r*; *w*, *y*, and the vowels, are SONANTS, or voiced letters. *Ch* and *j* are double consonants, formed by the union of *t*, *sh*, and *d*, *zh*, as may be heard in fe*tch*, *ch*eap, e*dge*, *j*et. In the alphabet they follow *t*, *d*, their first elements. In speaking of shorthand outlines, whatever is said of *p*, *t*, *ç*, *k*, *f*, *θ*, *s*, *ſ*, refers also to their corresponding letters, *b*, *d*, *j*, *g*, *v*, *ð*, *z*, *ʒ*. The vowels are arranged naturally in two series, palatal and labial; each commencing with the most open sound. The SHORT vowels are represented by *light* dots and dashes, and the corresponding LONG vowels by *heavy* ones. After a few weeks' practice in writing Phonography, the heavy strokes and dots are made without any perceptible effort, and are traced by the pen with as much facility as their corresponding sounds are produced by the organs of speech.

ON WRITING PHONETICALLY.

The English alphabet is deficient in letters to represent the sounds of the language. For instance, it has no single letter to represent the first consonant sound in *think*, *shoe*. The phonographic letters are (*th*, ⌣ *sh*. And the twenty-six letters of the common alphabet do not always represent the same sounds. Thus, *a* is used for six different sounds in *maker*, *father*, *man*, *many*, *wall*, *want*. Before the pupil can write a word phonetically, he must (1) pronounce it distinctly, (2) ascertain its component sounds, and then (3) write their respective shorthand letters. *N* before *k* or hard *g* is often pronounced *ng* (*ng* or *ŋ*); as in *bank*, *think*, *longer*; not *ban-k*, *thin-k*, *lon-ger*.

RULES FOR WRITING, WITH ILLUSTRATIONS.

1. Write words as they are PRONOUNCED, not as they are SPELLED.

2. When learning make the consonants about one-sixth of an inch in length. Afterwards reduce the size to one-eighth.

3. *L* and *r*, initial or final:—If equally convenient to the writer, the UP stroke is used when a vowel *follows*; as *lamb*, *rye*, *road*, *fellow*, *parry*, and the DOWN stroke when a vowel *precedes*; as *elm*, *air*. (See page viii.)

4. When a word begins with a vowel followed by *s* or *z*, or ends with a vowel preceded by *s* or *z*, use the STROKE form of the letter; as *ask*, *lazy*.

5. A vowel between two consonants is written thus:—A first-place vowel or a second-place LONG vowel, is put after the first

consonant ; as *talk*, *gate ;* a second-place SHORT vowel or a third-place vowel is put before the second consonant ; as *get*, *took*. This rule does not apply to the circle *s*.

6. To vocalize *wl* write the vowel on the left ; as *well*.

7. A full sized and a half-sized consonant should not be joined unless they form an angle at the point of union. In such cases the double consonant (the half-sized one) should be resolved into its simple letters ; as *lacked*.

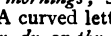
8. To express one of the long vowels, *ah*, *eh*, *ee*, BETWEEN the two letters of one of the *pl*, *pr*, series of consonants, write a small circle ABOVE or BEFORE the consonant ; as *careless*. The short vowels *ă*, *ĕ*, *ĭ*, are written by a small circle placed UNDER or AFTER the consonant ; as *term*. A *stroke*-vowel is struck THROUGH the consonant ; as *school*.

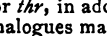
9. *Prefixes* are written near the following part of the word, but not joined ; COM, CON, a dot at the commencement, as *commit ;* INTER, INTRO, *nt* (half-length *n*), as *introduce*.

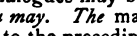
10. *Affixes* are written near the preceding part of the word ; ING, a dot at the end, as *speaking*, or by ⌣ *ng ;* INGS, a short stroke, *mornings ;* SELF, circle *s ;* SHIP, *sh*.

11. A curved letter, when made twice its usual length, represents *tr*, *dr*, or *thr*, in addition to the primary letter ; as *father*.

12. Grammalogues may be joined to make common phrases ; as *I have*, *you may*. *The* may be expressed by a short slanting stroke joined to the preceding word, written either downward or upward ; as *in the*, *which the ;* and *he* by ı ; as *for he*, *when he*. *Of the* is intimated by writing the words between which it occurs *near to each other ;* as, *some of the men*.

3.  4. 5.

6. 7. 8.  9.

10. 11. 12. 

HALVING PRINCIPLE.

By halving a consonant, *T* is added to thin, and *D* to thick letters ; as, *pate* (not *paid*), *bid* (not *bit*), *tight*, *dead*, *chat*, *cat*, *feet*, *vowed*, *thought*, *shot*, *mat*, *net*, *let*, *art*, *wet*, *hot*, *plat*, *prate*, *bread*, *street*, *seized*, *system*.

If a vowel follows *t* or *d*, the preceding consonant must not be halved, but *t* or *d* must be written at length ; as *loft*, *lofty*, *abode*, *body*.

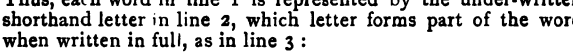
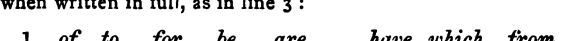
DOUBLE-LENGTH PRINCIPLE.

A CURVED consonant written twice its usual length expresses the addition of *tr*, *dr*, or *thr* (dr); thus, *letter*, *shutter*, *inventor*, *reporter*.

The irregulars *ng*, *mp*, when doubled, become *ng-ker* or *ng-ger*, *mper* or *mber*; thus, *longer*, *distemper*, *Chamberlain*.

GRAMMALOGUES.

Phonography may be written either IN FULL, every sounded vowel and consonant being expressed by its shorthand letter; or IN BRIEF, when every word of frequent occurrence is represented by one or more of its prominent letters. These words are called GRAMMALOGUES, or LETTER-WORDS, and the letters that represent them are called LOGOGRAMS, or WORD-LETTERS. Thus, each word in line 1 is represented by the under-written shorthand letter in line 2, which letter forms part of the word when written in full, as in line 3:

1. *of, to, for, be, are, have, which, from.*
2. 
3. 

The stroke-vowels *aw*, *o*, *oo*, are used as logograms in each of these directions \ | / *long*, \ | / *short*. A sloping upward dash, ABOVE the line, / represents the common word *and*; | *he* is a thick perpendicular dash ON the line. The series of vowel grammalogues is:

LONG.

all, too or *two; oh* or *owe, he; awe, who;*

SHORT.

of, to; on, but; and, written upward *should.*

When writing under difficulties, the phonographer might confuse the pronouns | *he* and / *who*: or *he*, might be used in such a case as an alternative sign.

GRAMMALOGUES

PHONETICALLY ARRANGED.

Grammalogues marked "1" (first position) are written *above* the line.
Those marked "3" (third position) are written *through* the line.
Those not marked (second position) are written *on* the line.

CONSONANTS.

P		happy 1; up; put 3
pn		upon
pr		princip$^{al}_{le}$ 3
prt		particular 1; oppor-[tunity
B		by 1; be; to be 3
bv		above
bn		been
br		remember-ed, mem-[ber; number-ed 3
T		at 1; it; out 3
tlt		told
tr		truth; true 3
trt		toward
D		had 1; do; different-ce 3
df		advantage; difficult 3
dn		done; down 3
dr		Dr 1; dear; during 3
CH		much 1; which; each 3
J		large 1
jn		general
jnt		gentleman 1; gen-[tlemen
K		can 1; come
kt		quite 1; could
knt		cannot 1; account
ks		because 1
kl		call 1; equal-ly
kr		care
krt		according 1
G		go, ago 1; give-n
gd		God 1; good
grt		great
F		if
ft		after 1
fn		Phonography
fr		for
fr		from
V		have
vr		over 1; ever-y
vr		very; however 3
TH		thank-ed 1; think
ŧr		through 3
TH		though 1; them
ŧt		that 1; without
ŧs		those 1; this; these 3
ŧr		other
ŧr		their, there
ŧr		therefore 3 (*ŧr* double length)
S		so, us; see, use (*noun*) 3
s		as, has 1; is, his

GRAMMALOGUES PHONETICALLY ARRANGED.

st		first
sprt		spirit
sv		several
Z		was; use (*verb*) 3, [whose 3
SH		shall, shalt
shrt		short 1
ZH		usual
zhr		pleasure
M		me, my 1; him, may
mt		might 1
ms		myself 1; himself
mp		important 1; im- [prove-d-ment
mr		more 1; Mr, mere
N		in, any 1; no
nt		not 1; nature
nd		hand 1; under
nn		opinion
nr		nor 1; near
NG		language 1; thing
L		Lord
R		or 1; your; year 3
r		are; our 3
rd		word
W		we
wn		one
wl		will
Wh		whether
whl		while 1
Yt		yet

VOWELS.

Dash		and (up)
ă		a, an
ah		ah!
ĕ		the
eh		eh ? aye (*e*, ever)
ŏ		of
		on
aw		all
		awe
ŭ		but
ō		O! oh! owe
Dash		he
ŏŏ		to
		should (up)
ōō		two, too
		who

DIPHTHONGS.

wĕ		when
wĭ		with
wŏ		what
wŏŏ		would
yŏ		beyond
yōō		you
ī		I, eye
ai		ay (broad *ai*, yes)
ow		how
wī		why

GRAMMALOGUES

ALPHABETICALLY ARRANGED.

	A, an		dear		have
	above		different		he
	according		difficult		him
	account		do		himself
	advantage		Doctor		how
	after		done		however
	all		down		I, eye
	and (up)		during		if
	any		each		important
	are		equal-ly		improve-d-ment
	as, has		ever-y		in
	at		first		is, his
	awe		for		it
	be		from		language
	because		general		large
	been		gentleman		Lord
	beyond		gentlemen		may
	but		give-n		me, my
	by		go, ago		member
	call		God		might
	can		good		more
	cannot		great		Mr, mere
	care		had		much
	come		hand		myself
	could		happy		nature

GRAMMALOGUES ALPHABETICALLY ARRANGED.

	near		short		upon
	no		should (up)		us
	nor		so		use (*verb*)
	not		spirit		use (*noun*)
	number-ed		thank-ed		usual
	O ! oh ! owe		that		very
	of		the		was
	on		their, there		we
	one		them		what
	opinion		therefore		when
	opportunity		these		whether
	or		thing		which
	other		think		while
	our		this		who
	out		those		whose
	over		though		why
	particular		through		will
	Phonography		to		with
	pleasure		to be		without
	principal		told		word
	put		toward		would
	quite		true		year
	remember-ed		truth		yet
	see		two, too		you
	several		under		your
	shall, shalt		up		

METHOD OF PRACTICE.

The learner should not attempt, at first, to bring into use all the abbreviating principles here introduced. He should be content to practise, for two or three weeks, a rather lengthened style of Phonography, making much use of the simple consonants, until he feels confidence in the use of the phonographic characters, and in the principle of phonetic spelling. He may then gradually adopt the double and treble letters, and the prefixes and affixes, etc., *as he requires them;* that is, as he feels that the style he is employing is not brief enough for the manual dexterity he has acquired. In selecting one out of two or more possible forms for any word, the student must recollect that great ease in writing, and, consequently, the saving of time, is not secured by using hooked and grouped, and especially half-sized, letters, on all possible occasions; but he must learn to make a judicious selection, and employ those which are most readily made in any given case, and not adopt those forms that merely take up the least room.

The pupil should spend as much time in *reading* as in *writing* Phonography. Printed rather than manuscript Phonography should be selected for this purpose. To those who wish to excel in Phonography *as an Art*, the perusal of two or three shorthand volumes is recommended before a rapid style of writing is acquired, in order that the style may be formed on a correct model. When learning, the following method of practice will be found useful:—Take a specimen of printed shorthand and copy it out in longhand; then transcribe the article into phonetic shorthand, from the longhand copy, and compare the shorthand exercise with the original: correct, if necessary, and re-write. This course should be continued until a correct style is obtained. Much advantage will also be derived from transcribing phonetic printing into shorthand. In this case the pupil has the phonetic spelling of each word provided to his hand. The *Phonetic Journal*, published weekly, may be used for these purposes, as it contains both shorthand and phonetic printing. In a class, after an exercise has been written from the dictation of the leader, let the books change hands, and each student read and correct the writing of another.

It must be remembered that the saving of time and great ease in writing is not secured by using hooked and grouped, and especially half-sized, letters, on all possible occasions. An easy and legible outline is better than one that is short but cramped, with joinings that check the pen. The rule for choosing outlines should be SHARP ANGLES and FORWARD. The outline *minute* (sixty seconds) is shorter than *minute*, but is not so quickly written; and the two strokes in *mental* take more time than the three strokes in *mental.*

THE TEACHING AND PRACTICE OF PITMAN'S SHORTHAND.

GREAT BRITAIN.

Statistics on the teaching of Pitman's Shorthand in Great Britain, compiled during the early part of 1891, show that Pitman's Shorthand is taught in 1,520 Colleges, schools, institutions, classes, etc., and that the number of pupils then receiving instruction from 793 teachers of Phonography (the number from whom replies had been received) was 46,428, being 41,687 males and 4,741 females. The pupils who received instruction from these teachers during the *whole* of 1890 was 55,558. These returns are necessarily very incomplete, and refer only to those who are receiving professional instruction.

Owing to the fact that Phonography is simple and easy of acquisition, and that the Members of the Phonetic Society undertake the gratuitous postal correction of lessons, the majority of students do not consider the services of a personal teacher necessary. Private students, therefore, form the bulk of those learning the system, and, judging from the enormous number of instruction books in circulation (the "Phonographic Teacher" selling at the rate of 150,000 per annum), their number is beyond calculation, and no attempt is made to include them in these figures.

Pitman's Shorthand is the system recommended by the Society of Arts, but the examinations of this Society are open to writers of all systems. The examiner for the Society states that at least nine-tenths of the candidates write Pitman's Shorthand. The system has been adapted to French, German, Dutch, Spanish, Italian, Welsh, Hindoo, and Malagasy. It is doing nine-tenths of the reporting of the English-speaking world, and is used by nearly all the Press reporters, newspaper men, and practical shorthand writers. The system supports a Journal (the *Phonetic Journal*), with a weekly circulation of 25,000, besides one other weekly, and five monthly Shorthand Periodicals, and it is the only system that has produced a Library of Shorthand Books.

There are 44 Shorthand Associations in the kingdom, and the Phonetic Society of Certificated writers of Phonography receives an addition of 4,500 members each year. The literature of Phonography is very large, and ranges from the Bible to the "Pickwick Papers." Of the principal instruction book, the "Phonographic Teacher," there have been sold up to the present time 1,600,000 copies.

AMERICA.

Isaac Pitman's Phonography, including several slight modifications of it by various publishers in order to secure American copyright, is the system most extensively used in America and Canada. The following extract is taken from "Circulars of Information of the Bureau of Education, No. 2, 1884," printed and issued by the United States Government :—

"The statistics [of the teaching of shorthand] show a grand total of 12,470 persons receiving instruction in shorthand during the year 1882; 10,197 were in schools and classes, of which number 6,032 were males and 2,904 females, the sex of 1,261 being unreported. Two thousand two hundred and seventy-three received instruction by mail. This total, it is believed, bears no proportion to the number pursuing the study without a teacher."

The total of 12,470 is made up as follows :—

Students of Pitman's Phonography ...	**10,991**
Students of 7 other systems of shorthand ...	1,479
	12,470

From an investigation made in 1889 as to the number of persons writing different systems of Shorthand in America, it was shown that 97 per cent. of the shorthand writers use Isaac Pitman's system of Shorthand, or one of the modifications referred to above. In Great Britain the system is used by 93 per cent. of reporters, and in Australia by 96 per cent.

THE SYSTEMS OF SHORTHAND EMPLOYED ON THE PRESS.

The figures quoted below relate to the staffs of 16 London daily newspapers—10 morning and 6 evening journals—and 3 Metropolitan news agencies; also 38 of the principal daily papers in England and Scotland. The systems used by 607 journalists attached to the staffs of these newspapers are as under :—

	Pitman.	Taylor.	Gurney.	Peachey.	Janes.	Bell.	Lewis.	Bradley.	Harding.	Brown.
London Newspapers ...	**115**	8	3	1	2	1	2	1	...	1
Provincial Newspapers ...	**405**	4	3	2	1	1	...	...	...	...
London Press Agencies ...	**49**	6	1	...	...	...	...	...	1	...
	569	18	7	3	3	2	2	1	1	1

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° *The notices of these Systems were written by Mr Paterson of Barnsley.*

HISTORY OF SHORTHAND.

—:o:—

The invention of the stenographic or swift mode of writing, by signs, employed by the Roman notarii, in the time of the Cæsars, has been assigned by various authors, to different persons. Diogenes Laërtius has been made to say that Xenophon first took down the sayings of Socrates in notes ; but the original text may mean that he merely noted down the sayings of Socrates. The Latins, however, claimed for themselves the invention of the Roman notes. Ennius (perhaps about 150 years B.C.) is said to have invented 1,100 common notes, or abbreviations, called common because intended for general use ; but as no work, nor even a saying of Ennius, written in notes, has been discovered, the fact of his having used them is unestablished. Plutarch rejects Ennius, and is in favor of Cicero. Eusebius gives the merit of the invention to Tiro the freedman of Cicero. Dion Cassius thinks Mæcenas was the inventor of "notes for swiftness of writing," at least, of some of them ; but Seneca ingenuously attributes the invention and the cultivation of this species of writing to freedmen and slaves, whose performances were, according to the usage of the times, attributed to their patrons.

The plan adopted by the earliest swift writers has been thus described by an ancient author. Several writers agree to divide, mentally, or by signals, what may be delivered in public by an orator or advocate, into portions of about six or eight words each, to write these down in succession, as they are able to follow the speaker ; afterwards to compare notes, and thus find out the whole discourse verbatim ! But the art being improved, and more extensively employed, not only publicly, but in private correspondence, and for memoranda, the ancients are reported to have attained a swiftness of hand equal to the utmost possible degree of the tongue's volubility. This, from the specimens that have reached us, may reasonably be doubted, although many extravagant passages are found in ancient authors expressing their admiration of a species of writing which even anticipated the speaker's thought, and noted down the words but half conceived. Their characters were letters, which, written alone, one way, denoted a certain word, as C (Caius), and inverted, some other word, as Ↄ (Caia), and such occur in various books and monuments. Some few signs were used, chiefly for prepositions, as for *ab*, *from* (the left) ; *ad*, *to* (the left) ; *in*, (neither *from* nor

to); but these were not numerous. They further proceeded to abbreviate the letters of the alphabet; thus writing 3 for B, 6 for E, /\ or anything somewhat resembling it, for M, 7 for N, etc., and the initials, or principal consonants, or the main strokes of the consonants of several words were joined together in one cluster to denote several words; as /\ *patres concsripti*, /\ *Marcus Cicero*, (M. C, with "o" annexed). To complete the scheme, various terminational strokes, turns, and dots, were employed, to express the persons, numbers, and cases of verbs, nouns, and pronouns.

Seneca is said to have added at least 5,000 characters to those of Tiro; but he would form an erroneous idea of these who should suppose them all "arbitraries." They are the most concise and distinct forms he could devise of abbreviating the words; and they were published, probably, to ensure a general uniformity of style among the shorthand writers of his day. The work was progressively enlarged by various hands till Cyprian, Bishop of Carthage, put the finishing stroke to it by the addition of many "notes" for Scripture proper names, and other Christian words, thereby rendering the work "much more useful to the faithful."

The following fact will serve to show how long these "Notes" continued in general use, and may, perhaps, date the first discourteous blow aimed at their popularity. They were displeasing to the great Justinian, who "forbad the text of his Codex to be written by the 'catches and short cut riddles of signs,'—*vetuitque per signorum captiones et compendiosa ænigmata Codicis sui textum conscribi.*"

So scarce had the work become three or four centuries ago, that in 1497, during a diligent search in many libraries, but one copy was seen, and that was doomed to destruction for the sake of the parchment on which it was written. Two years after, the whole Psalter was met with in one of the ecclesiastical libraries, written in the notes of "Tullius and Cyprian," in very elegant gold characters; but so ignorant of the "mystery" was the librarian, that it bore the superscription of "The Psalter in the Armenian Tongue."

During the next century, a diligent search, attended with little success, was made for works written in the ancient character. John Trithemius and Peter Bembose met with a few, sacred as well as secular; and Bougartius had a history of Quintus Curtius's at the end of which, and in the margins, were a few notes of the kind. Justus Lepsius corresponded with P. Leonardus Lesius on the subject of publishing to the world the much-talked-of "Notes," into the history of which he entered, and whose letter furnishes some of the facts now stated. The work was shortly after executed by the hand of Gruter, the eminent

scholar and critic, who wrote the "Inscriptiones Antiquæ" under the auspices of Joseph Scaliger; for, having possessed himself of an exquisitely illuminated copy, written on parchment, and being supplied by Pistorius with another, far more ancient, Gruter published at Heidelberg, about the year 1600, under the title "Notæ Romanorum Veterum," an edition as perfect as his industry and skill could produce.

As this ancient system of shorthand, devised by Cicero, about 1,900 years ago, was practised by Tiro, and considerably enlarged by Seneca in the first century, the 200 folio pages of Gruter's publication, containing twelve or thirteen thousand characters, carry the running title of "Notæ Tyronis ac Seneca."

These notes are constructed on the principle of extreme abbreviation; for, though every letter of the alphabet is employed, very few words, comparatively, are written in full. Indeed, the characters are so ill-adapted for joining, that hundreds of examples are found, wherein, apparently to preserve the writing horizontal, the *shape*, *slope*, and *size* of the letters, are variously modified, and the letters themselves either disconnected or written across each other.

The forms of the stenographic letters seem to have been derived from the ordinary Roman and Grecian, to which several bear a rude resemblance. This is particularly observable in *B*, C, *S*, G, M, N, R, S, and U.

We have seen that in the first system of shorthand of which we have any account, that attributed to Cicero, all the principles of the stenographic art, as at present practised, were acknowledged, namely, the adoption of simpler forms than the common letters of the alphabet; making each letter the representative of some common word; leaving out such letters as could be spared, particularly the vowels, in order to save time; and sometimes joining the initials or other parts of several words, in order to express them by one series of forms, and, if possible, without removing the hand from the paper. All that the authors of modern systems have gained in brevity over the ancients, has been by means of a simpler alphabet. The letters of Cicero's system were made by abridging the Roman alphabet; some of them were therefore necessarily complex. Modern stenographers have preferred an entirely new alphabet, and by sometimes classing under one sign two sounds that are nearly related to each other, (as *f*, *v*; *s*, *z*;) a right line and a curve in different positions, with the occasional addition of a small circle or hook, at the commencement, have supplied a sufficient variety of signs for the letters. How far the Roman shorthand was phonetic, it is impossible to say; but we may suppose that the shorthand letters bore the same general phonetic value which it is acknowledged the longhand letters did; while most of the modern systems have nothing in common with the phonetic principle with respect to all the

vowels and some of the consonants. Their longhand was, however, unlike the abbreviated longhand which is practised by many reporters of the present day, that being abbreviated in the forms of the letters, as well as in the number of letters written in a word, while this is shortened only in the spelling ; the letters that are written being of the usual shape.

In the works of stenographic writers we frequently meet with the erroneous notion that the system practised by the Romans consisted entirely of arbitrary characters, which were made to stand for words. The alphabet of the system furnishes conclusive evidence to the contrary. By this system, according to Plutarch, was preserved the oration of Cato, relative to the Catilinian conspiracy. In his life of Cato the Younger, Plutarch remarks, "This, it is said, is the only oration of Cato's that is extant. Cicero had selected a number of the swiftest writers whom he had taught the art of abbreviating words by characters, and had placed them in different parts of the senate house. Before his consulate they had no shorthand writers." Soon after this, stenography came into general repute among the Romans, and was patronized and practised by the emperors themselves. Augustus and Titus were proficient in it, and some of the authors of that age allude to the art in their works. Ovid, when speaking of Julius Cæsar, who wrote to his friends in shorthand, says, "By these marks, secrets are borne by land and by sea." Some passages in the Roman authors, which have been supposed to refer to shorthand, appear to refer to writing in cipher. Ausonius, a Latin poet of the fourth century, and appointed by the Emperor Valentinian preceptor to his son Gratian, wrote some verses in honor of an expert shorthand writer of his time, of which the following is a translation—"Come, young and famous reporter, prepare the tablets on which you express with simple dots whole speeches, as rapidly as others would trace one single word. I dictate volumes, and my pronunciation is as rapid as hail ; yet your ear misses nothing, and the pages are not filled. Your hand, of which the movement is hardly perceptible, flies over the waxy surface ; and although my tongue runs over long phrases, you fix my ideas on your tablets long before they are worded. I wish I could think as rapidly as you write ! Tell me, then, since you precede my imagination—tell me who has betrayed me ? Who has revealed to you what I was meditating ? How many thefts does your hand make in my soul ! What is this new order of things ? How is it that what my mouth has not yet expressed, has already arrived at your ears. No art, no precept, can have given you this talent, since no other hand has the celerity of yours ; and you certainly owe to nature and the gods, a gift which allows you to know what I am going to pronounce ; and to think, as it were, with myself."

Cicero's system is the only one that has come down to us ;

whether any others were constructed, we cannot say. "The same causes that contributed to the excellence of [the ancient] stenographers, have deprived the world of the benefit that might otherwise have been expected from their labors. The use of paper or parchment at the first period of the art, was either totally unknown, or confined to a few select individuals of studious habits or extensive wealth. Historical records, as well as mercantile memoranda were too frequently committed to no more permanent security than a tablet covered over with a layer of wax, and written upon with an iron style. The facilities that such a mode of writing presented to the stenographer, were as obvious as the fate of almost every composition either originally written or transcribed on such perishable materials. After one speech had been taken down and transcribed, the wax was rubbed smooth, so as to be ready for the transcription of another. Previous to the obliteration of the characters for this purpose, they would be copied by the decipherer into tablets like those on which they were first written, or on parchment. In the former of these cases they were erased after being read and shown to the curious, to make room for a subsequent composition : and in the latter, they were deposited in the libraries of curious and wealthy individuals, and for want of public circulation were lost amidst the revolutions of private property. Of all the splendid exhibitions, therefore, of extempore eloquence that flowed from the lips of the Roman orators, only one has been transmitted to us through the medium of shorthand ; and the orations of Scipio, and the harangues of Marcus Antoninus, have descended to us through the doubtful and suspicious intervention of later and sometimes fanciful historians.

"Had not the imperfection of the art among the Greeks, or the perishable nature of the materials on which the compositions were transcribed by the decipherers, deprived us of the noblest effusions of ancient genius, it is possible that even the treasures that are now possessed by the liberal scholar would have faded into comparative insignificance."—Lewis's "Historical Account of Shorthand," pages 28-30.

From the decline of the Roman Empire, in the fifth century, till the revival of learning by means of the discovery of printing in the fifteenth century, we find scarcely any traces of shorthand. During these ten long centuries, aptly termed "the dark ages," Discord ruled throughout Europe, and the Arts fled : there were indeed but few persons that could write longhand.

We have no evidence of the introduction of the art of shorthand into this country by the Romans. Their inscriptions, in which the initial letter was often substituted for a word, probably suggested the introduction of similar abbreviations into the Saxon and English languages. In process of time, these abbreviations were, on the Continent, formed into an imperfect system

of stenography, "in which there are still extant an inventory and fifty-four charters of Louis the Pious, successor of Charlemagne: copies from the originals were engraved and published at Paris in 1747, accompanied by an 'Alphabeticum Tironianum,' to facilitate the progress of the reader. The remains of French stenography would have been still more numerous, had not the early practisers of the art been suspected of witchcraft and sorcery. Trithemius, whose works were burned by Frederick the Second, the Elector Palatine, on suspicion of magic, informs us, that in his time the shorthand was confounded with the Armenian or diabolical characters."—(Lewis, page 32.)

A system of abbreviated longhand was compiled by Mr Radcliff, of Plymouth. He employed the common alphabet, and expressed only as many letters of each word as would be sufficient to recall it to the memory. The Lord's Prayer is abridged thus,—"Our Fth wch rt n hvn: hlwd b y Nm. Y Kgdm cm. Y wl b dn n rth z it s n Hvn. Gv z ths da r dly brd. Ad frgv z r trpss z we frgv ym yt trspss agst z. Ad ld z nt nto tmptin, bt dlvr z from evl; fr thn z ye Kgdm & ye pwr & ye glry fr evr & evr. Amn."

This book was published in London, 1688, after the death of the author; how long after, we are unable to say, but, probably, more than a century.

This mode is very similar to the system of writing used in the East. The following example is given by Mr Walter Whiter, "Etymologicum Magnum," page 18, to illustrate "the mode in which words are written in the eastern languages, with that mixture of consonants and vowels which exist in their alphabet."

"Ur fther whch art in avn, hlwd be th nm: th kngdm cm, th wl be dn in arth, as it is in avn, giv-s ds dy ur dly brd, and frgv-s ur trspss as w-forgv thm tht trsps agnst-s, and ld-s nt into tmpttn, bt dlvr-s frm avl fr thn is th-kngdm and th-pwr and th-glry fr avr and avr."

Shorthand, properly so-called, that is, the employment of short signs or characters instead of the ordinary letters of the alphabet, is, in our language, known under various names, generally compounded from two Greek words, one conveying the idea of brevity or rapidity, and the other of writing. Treatises on the art, generally give it the classic name of "Stenography," from *stenos* short, and *graphē* to write; but it is usually spoken of even by the authors and writers of the various systems, and always by other people, under the more significant and every-way-preferable English name, "Shorthand." Systems have been published under the following titles, derived from the Greek:—Polygraphy, writing for *all* languages; (this title can be applied with propriety only to the comprehensive phonetic alphabet, yet it was used by Macaulay, 1756, as the title of a system founded on the twenty-six letters of the English alphabet;) Brachygra-

phy, swift writing; Cryptography, secret writing; Phoögraphy, rapid writing; Radiography, (and from the Latin, Facilography,) facile, or easy writing; and some others.

The shorthand signs made use of may be chosen either arbitrarily to represent words, or they may be made the representatives of the letters of the alphabet. In the latter case, words are spelled in the usual way, except that vowels and silent consonants are commonly omitted.

This style of writing was first practised in England towards the close of the sixteenth century; and we have no evidence of its having been previously known in any other country in modern times. In England, too, it has been carried to a degree of perfection which the other nations of Europe can scarcely hope to emulate. In the year 1588, Timothy Bright published a treatise on shorthand under the title of "Characterie; the art of short, swift, and secret writing, by character. Printed at London, in 12mo, by J. Wandate, an assign of Timothy Bright, with the privilege of the Queen, forbidding all others to print the same."

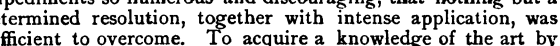
This book has now become so scarce that but one copy is known to be in existence, and this is in the Bodleian Library, Oxford. We quote from Lewis's description of the work:—

"This treatise was dedicated to Queen Elizabeth, and the author tells Her Majesty that 'Cicero did count it worth his labor, and no less profitable to the commonwealth, to invent a speedy kind of writing by character, and that he, upon the consideration of the great use of such a kind of writing, had invented the like, of few characters, short, and easy, every character answering a word. His invention, too, (he observes,) was mere English, without precept or imitation of any: and he hoped it wanted little to equal it with the old device of Cicero but Her Majesty's allowance and Cicero's name.'

"In his preface to the reader, the author observes, 'Thou hast here, gentle reader, the art of short, and so of speedy writing, to which none is comparable, plainly delivered unto thee; so as by thine own industry thou mayest attain it, if thou wilt but one month take pains therein: and by continuance of another month mayest thou attain to great readiness.' The book is divided into two parts; the first part treats on the production and variety of characters, from the most simple and plain to such as are doubly compounded. The other treats on the value of characters with regard to their application and use. But the most curious part of this treatise is a table containing about 500 words with the characters adjoined to them, thus, ⌡ *abound*, ⌞ *about*, ⌡ *accept*, ⌞ *accuse*, ⌡ *advance*, etc. This table is intended to assist the student in the acquisition of the art. As

the author observes in his Introduction to the learner, 'These characterical words thou art to get by heart, and therewith the making of the figure of the character, so as to do it readily and clean: then to be able to join every character to the word pronounced, without book, or sight of any pattern before thee. This done, thou art farther to proceed, and to learn how to refer either words of like signification, or of the same kind, or contraries, unto those that be called 'characterie.' Now because every man, by his own reach, may not know how to refer all words, thou hast in this book an English dictionary, with words of reference already thereto annexed, to help such as cannot of themselves so dispose of them.' The author has divided his characterie words (alphabetically) into dozens (to be committed to memory), and distinguishes them by their forms and positions, which must have been exceedingly tedious to the learner, burdensome to his memory, and inconsistent with the principal design of this art. And notwithstanding the author has displayed considerable ingenuity in his production, (for an original invention,) the system being built on a bad foundation, and wrapped up in obscurity, confusion, and perplexity, presented to the student impediments so numerous and discouraging, that nothing but a determined resolution, together with intense application, was sufficient to overcome. To acquire a knowledge of the art by this method in such a degree of perfection as to render it at all useful, as much time and attention must have been requisite as is necessary for the accomplishment of a new language."—(Lewis's "Historical Account," page 38.)

After an inspection of the copy of Bright's system in the Bodleian Library, Mr E. Pocknell communicated the following particulars in a lecture delivered before the Phonetic Shorthand Writers' Association, London, on the 26th Jan., 1884. Bright's method of writing "was not worked alphabetically as we understand the word, but there was an alphabet notwithstanding; thus :—



a b c d e f g h (ijy) l m n o p r s t (uvw)

K, *q* and *y* are, he says, answered by *c* and *i* (*c* was used to represent both the soft sound and the hard sound of that letter). These letters were incapable of being readily joined, and were rarely used in this particular state; but with a certain additional mark at the end they were used to indicate arbitrarily words beginning with *a*, *b*, *c*, *d*, etc. The additional marks were twelve in number, which were added to the mark that stands for *a*, namely | They were to be added to all the other letters in exactly the same way. Taking *a* then, the additions are as follows:—

abound	about	accept
accuse	advance	air
again	age	all
almost	also	although

The same sign was inclined backward and forward, or laid flat, and so three dozen more words could, when necessary, be obtained. Thus, to proceed with the words under letter *a*, we have these :—

alter	am	amend
anger	anoint	apparel
appertain	appoint	arm
art	ass	at

These are all the words to be found under the letter *a*. Bright did not find it necessary to use up his other slopes for words beginning with this letter. He seems to have preferred the horizontal slope next after the perpendicular; then the slope from right to left, and, lastly, the slope from left to right. Under *b* we find examples of the other slopes as follows :—

bone book borrow both

and then the other slope, of which, under this letter *b*, he only required four, and does not appear to have followed quite the same order in his 'addition' to the character of *b*, since having used the one tick sign he goes on to the hook at once ; thus :—

bruise burn busy but."

Two years after the appearance of Bright's work, Peter Bales published "The Writing Schoolmaster," in three parts. He remarks that "Brachygraphy, or the art of writing as fast as a man speaketh treatably, may, in appearance, seem difficult, but it is in effect very easy, containing a many commodities under a few principles : the shortness whereof is attained by memory, and swiftness by practice, and sweetness by industry." The system of Bales, like that of his predecessor Bright, was formed mainly of arbitrary characters.

"The method adopted by Bales, was to distinguish the words into dozens, each dozen headed by a Roman letter, with certain commas, periods, and other marks, which were to be placed about each letter, in their appropriate situations, so as to distinguish the words from each other. This method, like the former, was extremely burdensome to the memory, and could only be acquired by unremitting assiduity, and retained in the mind by continual practice : and even then, the difficulty of placing the various marks of distinction in their exact places was so great, that without much deliberation and , the student would be con-

tinually liable to confound one word with another, and thereby render his manuscript totally unintelligible. This 'art of Brachygraphy,' which was printed at London, in quarto, by T. Orwin, and published in 1590, was shortly afterward succeeded by an improvement thereon, entitled 'A New Year's Gift for England.'" —(Lewis's "Historical Account," page 41.)

No such system as that of Bright or Bales could ever become the common medium of written communication, not only because of the difficulty of inventing signs, but because it would exceed the powers of an ordinary memory to remember as many arbitrary characters as there are words in the language. It appears that Bishop Wilkins, author of the celebrated "Essay towards a Real Character, and Philosophical Language," did not consider these crude attempts as deserving the name of shorthand, for, in the dedicatory epistle prefixed to his work, he fixes the date of the invention of the art about fifteen years later than the publication of Bright's book, namely, at the time when the first shorthand alphabet appeared. He says, "The art of shorthand is, in its kind, an ingenious device, and of very considerable usefulness, applicable to any language, much wondered at by travelers that have seen the experience of it in England, and yet, though it be above three score years since it was first invented, it is not to this day (for ought I can learn) brought into common practice in any other nation."

In the year 1602, a little above three score years before the Bishop published his work, appeared "The Art of Stenography, or short writing by spelling characterie, invented by John Willis, Bachelor in Divinity." The author intimates in the title of the work a grand distinction between it and the previous attempts that had been made in the art, by describing it as "spelling characterie," the others having been verbal characterie. For an account of this work also, we must have recourse to Lewis's "Historical Account," not having a copy in our possession.

"There are twenty-four leading letters, as he calls them, and five others. The author begins by showing what letters may be omitted, because they are superfluous, or imperfectly sounded. Then he proceeds to show how the needful letters of all words are to be expressed. This he does distinctly with respect to words of one, two, three, or more syllables; and particularly as to monosyllables that are produced, that is to say, pronounced as having in them a long vowel or diphthong. He points out the mode of distinguishing them from words written with the same letters whose vowels are short: namely, by placing the dot on the right or left-hand side of the consonant. Moreover, the author has made a distinction between small characters and great, which, in the rapidity of composition cannot be attended to, and he distinguishes the greater number of his vowels and diphthongs by the junction of the small character to the large,

or the large to the small, in various positions. If the word begins with a vowel, the small character of the consonant is affixed to the great character of the vowel; if a consonant begins the word, the great character of the consonant precedes the small character of the vowel; for instance, ∧ *a*, ⌈ *b*, ∧ *ab*, ⌈ *ba*. On the uncertainty and slowness of this mode of junction it is unnecessary to dwell, and the rest of his contrivances are equally clumsy and useless, particularly his symbolicals and special abbreviations, consisting of ten alphabets, which he denominates 'words of sort;' and which are severally expressed by what he calls defectives: the first seven of these are signified by their first letters, large and small, stenographically, Roman, secretary, or other unusual letters: the three last alphabetical lists by their first and second letters, by their first and last, and by symbolical figures. But his great imperfection is the want of simplicity and facility in his alphabet. A compound character should never be used in forming a system of shorthand, until all the simple lines of nature are exhausted: yet it is evident that the very first four letters of Willis's alphabet are compounds of more simple characters, into which they might be resolved. An ∧ *a* is cmopounded of / and \ : the ⌈ *b* of ⌈ and ⌉ : a ⌉ *d* of — and | : the ⟨ *e* of / and \ ; nor is this their only defect: his — *r*, when combined with his | *s*, thus, ⌉, so as to make *rs*, forms a character exactly similar to the *d*, and is therefore liable to be continually mistaken for it. The same absurdity occurs in many of the other letters; and has been handed down from one shorthand writer to another, notwithstanding its evident inconvenience and total preclusion of distinctness and legibility. It is remarkable that so strange an anomaly should occur in every system except Macaulay's, from Willis to the reformation of the art by Byrom. The complexity of Willis's alphabet, and inconvenience of his method of distinguishing the vowels, and the confused laborious contrivances by which he denotes his prepositions and terminations, continually taking off the pen, render this mode of writing infinitely slower and much more unsightly than the common hand.

"As this book is an original of the kind, and now extremely difficult to be procured, I have given a more particular account of it than would otherwise have been necessary. What the author's opinion of this production was, and his illustration thereof, which he published in 1623, under the title of 'The Schoolmaster to the art of Stenography: explaining the rules and teaching the practice thereof, to the understanding of the meanest capacity,' may be gathered from his 'Preface to the Reader,' the whole of which is here literally transcribed.

"'It is now twenty-one years since first was published this art of stenography, being the first book of spelling characterie that ever was set forth, since which time many others, taking their fundamental rules from this book, have sought to better the invention by changing the figure, power, or places of the literal characters, and by the various affixing of them one to another, as indeed the art by such means may be infinitely varied: *(et facile est inventis addere).* Howbeit I am confident in this persuasion that as this art of stenography was the first that ever gave direction for any form of spelling characterie, so it shall continue the last, and wear out all the aberrations thereof published or taught by any other.

"'And therefore I have thought good, after so many several editions of this art, now to set the last hand thereunto, with purpose never to alter it hereafter, for which cause I have diligently perused the several editions, and conferred them together, for the perfecting of this last, and (without doubt) best edition: changing that which seemed fit to be changed, omitting that which was to be omitted, and adding that which was to be added. Alleging, for excuse of the divers alterations which I have made in setting forth this art, that no art is brought to perfection at the first, but by long observation, practice, and experience, with induction of manifold examples, according to that of the poet:—

per varios casus artem experentia fecit,
exemplo monstrante viam.

"'Finally, for the better helping of them in the study and practice of this art which are enforced to learn it all themselves without a teacher, I have published another book, called "The Schoolmaster of the Art of Stenography," wherein every particular thing questionable, touching this art, or any point therein, is so explained, as I think it scarce possible for any to meet with a doubt concerning the practice thereof, which is not therein fully satisfied. And if any man find aught left out in this edition which was in any of the former, that might serve any way to instruct the learner, or to clear doubts touching this art; let him assure himself to find it there.'

"Notwithstanding the very high opinion the author had conceived of his production, every judicious and attentive reader must think it liable to many objections. And though that work was much valued for near forty years, (having passed through the tenth edition,) it never could be taken for a finished performance —unless by the author himself."—(Lewis's "Historical Account," page 49.)

From this period to the present day the history of shorthand is little more than the repetition of the titles of the various systems that have appeared; and in which the simple geometrical signs | (or with a hook ⌝, or a loop, as ⌝ ⌒, and in the

early authors, compound characters, as ⌊ ⌋, in different positions, and sometimes of different lengths, are assigned to the letters of the old alphabet. In most systems, *c* and *q* are rejected, the character for *k* being written for *c* when pronounced as in *can*, and also for *q*; and the character for *s* being written for *c* when pronounced as in *cent, cinder*; signs are provided for *ch, sh, th*, (the two powers of *th* as in *thigh* and *thy* not being discriminated;) *g* and *j* are classed under one sign (notwithstanding the unlikeness of these letters in such words as *get* and *jet*,) because in some words in the old spelling *g* is pronounced like *j*, as in *giant, gem*; and the same arrangement is made with the letters *f, v*; *s, z*. This is the *general* custom of stenographers, and in the case of a few authors the writer is directed to make the sign for *v, j, z*, heavier than those for *f, g, s*. Some writers class *p* and *b*, *t* and *d*, under one sign. The stenographic alphabet is therefore—*a, b, d, e, f v, g j, h, i, k, l, m, n, o, p, r, s z, t, u, w, x, y, ch, sh, th.*

Mavor, who wrote in 1789, had "collected between fifty and sixty different systems, the greatest number perhaps in the possession of any individual" at that time. In 1816 Lewis had collected eighty-seven systems, but eleven of them are republications of former systems, with slight alterations. All these he describes in his "Historical Account of Shorthand." The writer of the present sketch of the history of the art has collected, in addition to copies of many of the works mentioned by Lewis, forty different systems that have been published since he wrote, some of them of very little worth and pretentions, and thirty other works that are republications of the four popular shorthand alphabets invented by Byrom, Taylor, Mavor, and Lewis. In most cases, the labors of these stenographers are pirated, and their systems are sent forth without any mention of the name of the inventor of the alphabet. These four authors are the only ones who have attained any degree of renown since the days of Rich, in the middle of the seventeenth century, for the Gurney family have been, and are, merely excellent writers of a bad system invented by Mason, in 1672.

When Lewis wrote his History, the names of former authors were mentioned in some of the works in his possession, but of whose systems he had been unable to obtain a copy, to the number of thirty, giving a total of 146 authors on shorthand; and there have been, no doubt, many others published, of which no copy is now known to exist. Even in the very infancy of the art, authors, and self-styled improvers upon the first system, appeared in quick succession. John Willis, the founder of alphabetic shorthand, published his system in 1602. In 1623 he issued a further elucidation of it, as mentioned above. He takes occasion to say in his preface, "It is now twenty-one years since first was published this art of stenography, being the first

book of spelling characterie that ever was set forth, *since which time, many others*, taking their fundamental rules from this book, have sought to better the invention by changing the figure, power, or place of the literal characters, and by the various affixing of them one to another." Some of these copyists, perhaps, did not print their emendations on John Willis, but merely taught them to their pupils from manuscript. Only one of these "many" systems has come down to our own day, and its author bears the same surname as that of his prototype—E. Willis.

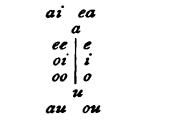
It may, then, be fairly assumed, that from the commencement of the art to the introduction and general dissemination of the system of Phonetic Shorthand, with which the Writing and Printing Reform is associated, 200 different systems have been published, and, perhaps, as many others invented for private use, whose authors through lack of means were unable, or from excess of modesty were unwilling, to appear in print.

Three or four of these systems, and perhaps more, acknowledge a phonetic basis, but are in many respects unfit for general use. There is some reason to suppose, that in the system of John Willis, two, at least, of the different sounds of the vowels *a*, *e*, *i*, *o*, *u*, were discriminated; and that the system was, so far, phonetic. In addition to the general instructions which nearly all shorthand authors gave their pupils, to leave out letters that are not sounded, and to substitute one consonant for another, where the pronunciation requires it—while they never allow this with respect to the vowels, nor make any provision for the ever-changing sounds of these letters in the old orthography, John Willis "points out a mode of distinguishing words containing a long vowel or diphthong from words written with the same letters whose vowels are short, namely, by placing the dot on the right or left side of the consonant."

Having offered these observations on the general principles of the systems of shorthand based upon the old alphabet, we proceed to give a brief description of them in chronological order, and shall have recourse to Lewis's "Historical Account" when we do not possess the authors themselves. In these cases a star (*) will be prefixed to the name.

1618. *Edmund Willis. "An Abbreviation of Writing by Character, wherein is summarily contained a table which is an abstract of the whole art; with plain and easy rules for the speedy performance thereof without any tutor. Printed at London, in 12mo, by George Purslowe." The preface contains a review of the preceding systems by Bright, Bales, and John Willis, and concludes with these observations:—"For my own part, I must and do confess myself but a mean scholar in comparison with others, yet such hath been my labor and earnest desire for fourteen years past to attain to some perfection in the art of shorthand, that I have not failed to seek to all who have

made a profession of teaching it in this city. Besides, I think I have written as much myself as any man in this city; yet could I never find any perfection, or plainness of rule, whereby to manifest it to others, until now of late." In the dedication to the Bishop of Bristol, the author says that "he hopefully conceives, at last, he has by long study and perusal of books, attained to a more perfect and compendious mode of abbreviated writing by character than he had yet seen." He expresses the vowels and diphthongs by dots or letters placed about the consonant, thus :—



"His first edition is little more than an alteration of the system of his immediate predecessor and namesake, John Willis. In the second edition, published nine years afterwards, various improvements were introduced, consisting chiefly in the simplification of the characters, and the extension of the system by the addition of double and treble consonants, a list of signs for prefixes and affixes, and about 200 arbitrary characters to represent words. In his Preface to this second edition he congratulates himself on the success of his labors in the following manner: "I have now by further enlargement of this book, brought it forth strong-limbed, and more able to do the world service; for the advancement of those public ends whereunto my desires have wholly leveled—God's glory and the benefit of many thousand souls in the posterities to come, when myself shall return to Him that made me, and be gathered to the sepulchres of my fathers." After adverting to the disposition of some to slander and envy, he remarks, "But I thank God I have that testimony within myself which shall be as a good tide to take me off from such shelves. My testimony is mine own conscience, that my judgment is with the Lord, that my intentions are not hereby to sound a trumpet before myself, but only to do somewhat for the public good, which may further my account at the last day, that I have not altogether run here in vain, nor labored to no purpose. And so commending these directions in all humble submission to thy favorable acceptation, and thyself with them to the gracious blessing of our God, whose characters we all are, I rest thine, Edmund Willis."

This whole passage, and particularly the concluding sentence, which contains an idea that could scarcely have entered the mind of one who was not himself a good written *character*, proves the author to have been a man of sterling piety and benevolence. According to the usual practice of those times, there is prefixed

to Willis's publication a poetical tribute to the author's excellence; but while other stenographers were celebrated by the Muse for their inventive skill, and the dexterity of their fingers, Willis is praised, in addition, for his desire in all things to labor for the benefit of others. The piece presents a specimen of the quaintness and addiction to punning which characterised the inferior versifiers of that age.

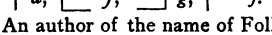
> That which so many have desired to gain,
> By wit and labor of the mind and brain,
> And yet could not, by Reason's careful eye
> Find where the depth of Truth's perfections lie:
> Thou hast by Art, upon such judgment grounded,
> And so exact a method hast propounded,
> By *characters* to write with such a speed
> As may of all be thought a worthy deed:
> In which rare Art may well be understood,
> How Willis' *will is* to do all men good.
>
> —*Martin Billingsley.*

1630. * Witt. Lewis obtains the brief notice he has given of this work, from the Treatise of Elisha Coles, who in 1674 published a system of shorthand, and prefixed to it "A Brief Account of all the Shorthands then extant, with their Alphabets and Fundamental Rules;" and remarks that Witt's work "is so difficult to be obtained, that very few persons have had the opportunity of procuring a sight of it." The alphabet shows that the system is founded on that of Edmund Willis, with an alteration in the forms of ten of the unfrequent letters.

1633. * Dix. "A New Art of Brachygraphy, or Short Writing by Character." This system is founded on that of John Willis, with unimportant alterations, perhaps improvements, in the forms of nine letters, that are but little used. Lewis observes that "he proposes a different method of placing the vowels, and is very particular with respect to what letters are, or are not necessary to be expressed." Here is another intimation that the earliest shorthand authors attempted to express the proper sounds of the vowels;—a point that has been entirely neglected in all the modern popular systems, whose authors have sought brevity at the expense of truth, when yet they might have secured brevity and truth combined, as is shown in the system of Phonetic Shorthand, or "Phonography," in which is attained a higher degree of brevity than any other system possesses, together with undeviating accuracy in the vowel notation. Dix's rules are exhibited by question and answer.

1635. * Maud. The following brief notice of this author, given in the "Historical Account of Shorthand," seems to imply that the writer had seen only the alphabet of the system in some other publication:—"This system, which exhibited a like improper choice of alphabetical marks as Dix's, contained all the principal errors and defects of previous systems, and is in every respect liable to the same objections." Twelve out of the

twenty-six letters of the alphabet are copied from Dix's system. As a specimen of the compound forms introduced into these early alphabets, it may be mentioned that four right angles are employed as shorthand letters! In Maud's alphabet they represent

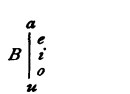
 *d*, *f*, *g*, *j*.

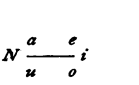
An author of the name of Folkingham is introduced by Lewis as the next in chronological order, but he has not given the alphabet of the system. He observes that "Mr William Folkingham succeeded Mr Maud, and published a book of shorthand, entitled 'Brachygraphy, Post Writ.' There is nothing in this production that deserves particular notice; the alphabet is formed on the model of his predecessors. and displays all their imperfections. The instructions are brief, superficial, and in some respects rendered extremely complex. The author proposes to express the initial vowels by dots, instead of representing them by the alphabetical marks; still, however, retaining the characters to denote the intermediate and final vowels, according to the usual method."

It is a great error in the authors now passing under review, that the vowels are written either by joined characters, or by lifting the pen and writing the next consonant in a certain position with respect to the preceding one, for the purpose of showing the vowel that is to be read between them. (An exception occurs with regard to one vowel, *u*, which, in the systems of Edmund Willis, Witt, Dix, and Maud, is expressed by a dot.) This objection lies against joined vowels,—the outlines or linear forms of words become so long when the vowels are joined to the consonants, that it is impossible to write above fifty or seventy words per minute in such systems, and an average public speaker utters 120. It is even more detrimental to take off the pen in the middle of a word. If a writer accustoms himself to join the vowels in his ordinary writing, he cannot drop them when reporting, because the outline of every word is thereby altered. Before anyone can write after a speaker, his hand must, by practice, have become so accustomed to a certain form for every word, that on hearing it spoken, he can trace it from habit, and without thinking of what he has to do. A speaker can be followed only by a brief system, with an alphabet of *simple* characters, and in which the vowels are disjoined from the consonants, so that they may be inserted or not, at the pleasure of the writer, after he has traced the consonant outlines of the several words in a sentence or speech. We shall find hearafter that the art was reformed in this particular about 1764, when Mark Anthony Meilan introduced a dot for each of the five old vowels, *a*, *e*, *i*, *o*, *u*. It is exceedingly probable, however, that Meilan took this practical hint from one greater than himself in the art. Byrom, who marks the vowels in the same way, after having taught his sys-

tem privately for many years, died in 1763. His system was first published from his manuscript in 1767.

1641. Shelton. The next Treatise on the art, in the order of time, that is known to be extant, is entitled "Tachygraphy. The most exact and compendious method of Short and Swift Writing that hath been published by any. Composed by Thomas Shelton, author and professor of the said art. Approved by both the Universities." In the following year appeared, by the same author, "A Tutor to Brachygraphy, or Short Writing; wherein the rules of the said art are severally explained by way of questions and answers to the weakest capacities that desire to learn the art;" and in 1650 he published another book under the title of "Zyglographia: or a new art of Short Writing, never before published, more easy, exact, short, and speedy than any heretofore." The alphabet of this latter work differs from that of 1641, except in the letters *q*, *r*, *u*, *z*, but it is equally complicated, and appears not to have been received with so much favor by the public as the former system, for an edition "printed for E. Tracey, at the Three Bibles, on London Bridge, 1710," contains the alphabet of 1641. Shelton's Treatise is dedicated "to the worshipful his very worthy friend, Richard Knightley, esq.," whose "experience in the art," we are told, "had encouraged many to the study of it." Four worthless rhyming offerings "to the author, on his exquisite art of shorthand writing," precede the exposition of the system. Its principles are these:—When vowels occur at the beginning of a word, they are written by their proper alphabetic characters, some of them being compounded of two simple lines, as ∧ *a*, ⌊ *i*. Medial vowels are not written, but understood, by taking off the pen, and writing the consonant that follows the vowel in a certain position with respect to the consonant that precedes the vowel. The places of the vowels about the consonants *b*, *n*, will serve as an illustration.





"To write *ball* write *b* thus |, and in the place of *a* write *l* disjoined; thus ⌣ *ball*, and such like." That this arrangement would also, of necessity, be capable of being read as *lub* (*b* following *l*, in the place of *u*) seems not to have given the author any uneasiness. A table of "double consonants to begin and to end words," is given. They are not formed by some slight and uniform variation of the leading single consonants, but are merely the two letters of the alphabet joined together. In spite of all these clogs upon the system, it appears from the author's preface that many had, by dint of hard practice, learned to write it with

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dexterity. "I am," says he, "prevented from speaking much of the utility of this art by the experience of many hundreds that have already learned it, that by this means are able (like that heavenly scribe, *Matt.* 13. 28), to bring forth of their treasures things both new and old: as also by the benefit that many thousands enjoy by the works of many worthy divines, which had perished with the breath that uttered them, had not God, as out of Zebulon (*Judges* 5. 14) instructed some to handle the pen of the writer; who may say of them, as Baruch to Jeremiah's roll (*Jeremiah* 36, 18), 'He pronounced all these words to me; and I wrote them with ink in the book.'"

1645. * Metcalf. The title of this system is "Radio-Stenography, or Short Writing: the most easy, exact, lineal, and speedy method that hath ever been obtained or taught." The work is adorned with a portrait of the author, and an engraved title, containing the Ten Commandments in shorthand, and a representation of the Lord's Prayer written according to his system, within the circumference of a sixpence. Beneath the portrait are the following lines:—

> Cæsar was praised for his dexterity
> In feats of war and martial chivalry:
> And no less famous art thou for thy skill
> In nimble turning of thy silver quill;
> Which with the preacher's mouth holds equal pace,
> And swifty glides along until the race
> Of his discourse be run, so that I think
> His words breath'd from his mouth are turn'd to ink.

In 1649 the same author presented to the world a small volume which is chiefly explanatory of his other production, and is entitled "The Schoolmaster to Radio-Stenography, explaining all the rules of the said art, by way of Dialogue betwixt master and scholar, fitted to the weakest capacities that are desirous to learn this art." His alphabet is formed on the model of that of Edmund Willis, and the rules for writing the vowels are the same as those in Shelton's system."

In 1674 William Hopkins published a work, acknowledging the alphabet of Metcalf as a basis, but varying the letters *b*, *f*, *h*, *o*, *q*, *s*, *w*, *x*, *y*, *z*. It contains nothing new in the art.

James Weston in 1727 published an elaborate work, entitled, "Stenography Completed, or the art of Shorthand brought to perfection; being the most easy, exact, lineal, speedy, and legible method extant: whereby can be joined in every sentence at least two, three, four, five, six, seven, or more words together in one, without taking off the pen, in the twinkling of an eye; and that by the signs of the English moods, tenses, persons, particles, etc., never before invented. By this new method any who can but tolerably write their name in round-hand may, with ease, (by this book alone, without any teacher) take down from the speaker's mouth any sermon, speech, trial, play, etc., word by

word; though they know nothing of Latin; and may likewise read another's writing distinctly, be it ever so long after it is written. To perform this by any other shorthand extant is utterly impossible, as is evident from the books themselves. The nature, use, and excellency hereof, are more fully contained in the preface. Composed by James Weston, the only author and professor of this new method. London. Printed for the author, and sold by him at the 'Hand and Pen,' over against Norfolk street, in the Strand: where he continues to teach this new method expeditiously." "As to the letters," says he, "I have made choice of Mr Metcalf's alphabet, because I take it to be the best that is, or can be, contrived." Yet it contains eighteen compound letters! The very lengthy and complicated rules for writing the system, were the fruits of his own study and practice, and must have been far from pleasant to the taste of his pupils. Though he took the alphabet entire from Metcalf, yet he proclaims himself "the only author of this new method." But this has been a general fault with self-styled authors and publishers of shorthand works, from the beginning of the art to the present day, as if the continual perversions of order in the *a*, *b*, *c* systems of shorthand deprived those who practised them, of the ability to distinguish between right and wrong, in any matters relating to their own profession.

This is, perhaps, the largest book on the art that had then appeared. It contains 200 pages, broad octavo, clearly engraved, and 16 pages of letter-press observations on the system. One half of the engraved portion is occupied with a Shorthand Dictionary. Lewis truly remarks that "to consult a work of this kind, and to learn a system so constructed, is more tedious and laborious than the study of the Greek language, without the possibility of arriving at perfection: and there is no doubt that the uninitiated scholar would sooner accomplish the knowledge of Thucydides, than the art of shorthand as taught by Mr Weston."

The same author published, in 1745, "A New Shorthand Grammar, containing a general rule for writing any language, whether English, Latin, French, etc.; also particular shortening and joining rules, fitted to the English tongue, for joining in every sentence, five, six, or more words together, without taking off the pen, in an instant of time."

Anthony Clayton, 1765, published a Treatise as "An Improvement on Mr Weston's excellent new method of Shorthand," but the system was incapable of receiving much improvement.

In 1782, 3, 4, three successive editions of Metcalf's system were published by John Mitchell. The first, an anonymous work, was entitled, "Ars Scribendi sine penna; or how to take down verbatim a week's pleading upon one page, a work of infinite importance to Members of Parliament, Ministers of State,

gentlemen of the law, physic, and divinity;" the second "Ars Scribendi sine penna, or the art of taking down sermons, trials, speeches, etc., verbatim, without pen and ink, and upon one page;" and the third, "The most Rational, Easy, and Speedy Method of writing Shorthand without pen and ink." He might with as much propriety have said that the system could be written "without a pencil," seeing that this or any other shorthand may be written with either a pen or pencil. A system so lengthy, complicated with innumerable rules, and issued after better ones had been produced, yet commanded a rather extensive sale.

Exactitude in the dates of these early authors we cannot obtain; not having, in all cases, the original works to refer to; and it is doubtful if a copy of the first edition of each system is in existence. Some of the following discrepancies are probably due to errors of the press. Folkingham is mentioned by Harding as having published in 1618; Lewis places him after Maud in 1635. The date of Shelton's system is said by Lewis to be 1641; Harding in his list of authors gives 1610, (a printer's mistake, probably, for 1640,) and Angell, who wrote in 1758, and prefixed to his system a very superficial review of preceding systems, places him so late as 1658. The letter-press portion of our own copy of this author is dated 1710; and in the frontispiece, which belongs to an earlier edition, the last two figures of the date are nearly erased from the engraving, in order that the plates of the work might be bound up with any future edition of the type part. The figures appear to have been originally 1641. Metcalf also is variously dated; by Harding 1635, by Lewis 1645, and by Angell 1655.

1654. Rich. "Semigraphy, or Art's Rarity; approved by many honorable persons, and allowed by the learned to be the easist, exactest, and briefest method of short and swift writing that ever was known." The alphabet of this edition of Rich's work is not given in Lewis's "Historical Account of Shorthand." It was probably not much unlike the one contained in a copy of the system printed after his death, and which bears the title of "The Pen's Dexterity Completed: or, Mr Rich's Shorthand now perfectly taught, which in his lifetime was never done by anything made public in print, because it would have hindered his practice. London, printed by T. Milbourn, for H. Eversden, bookseller, under the Crown Tavern, in West Smithfield, where are to be sold the New Testament. and Psalms, engraven, printed in the same character, and for T. Jenner, at Gresham College, who also sells the same. 1669." The practice of the art was now extending fast; but it must not be supposed that any great number of persons were capable of using it; perhaps not a thousand in the whole kingdom. A proof of the estimation in which it was held is given in the fact that the Book of Psalms and the New Testament were engraved in Rich's system, as

noticed in the above imprint. A work involving so much expense would not have been undertaken without some assurance of a sale. Next to the professors of the art, who taught it for a living, it was chiefly used by ministers of religion in writing their discourses and other religious compositions, and for making extracts from books, by young men preparing for the office; and by pious persons who wished to preserve for future perusal the discourses that gave them so much pleasure in the delivery. We do not hear of its being used at this early period for correspondence. This was certainly possible, and the fact that it was not so used is of itself a sufficient evidence of the imperfect state of the art. Based upon the *a*, *b*, *c*, alphabet, practised with an entire disregard of the established spelling, and without the means of marking the exact sounds of words; and encumbered with long lists of arbitrary characters to represent words which could not be written in any moderate space of time by their respective letters, it was only by an unusual degree of perseverance that anyone could read his own writing; and as each added new "arbitraries," or altered those laid down in the system he learned, to suit his own style of composition or profession, it became impossible for the art to be employed for the purpose of saving time in letter-writing.

In the year 1680 "The Pen's Dexterity" had reached its fifth edition, and the system is said, in the title-page, to have been practised by "honorable persons," and "eminent lawyers," as well as by "reverend divines." To this edition, and perhaps also to previous ones, is prefixed a portrait of the author. It is indicative of much benevolence, and seems to say that he was *rich* in goodness as well as in name. Underneath are the following lines :—

> Here, active and mysterious art you see
> Contracted in a small epitome;
> Soon gain'd with practice; thus the meanest wit
> Makes a diversion of a benefit.
> Thus either sex, or age, may, old or young,
> With nimbler pen outpost the nimble tongue.
> Thus to thy lasting fame it shall be said,
> Rich lives in characters, though Rich be dead.

The philosopher Locke, in his famous treatise "On Education," speaks of shorthand, and mentions the system of Rich as the best system then known. As the passage is short, we give it entire.

"Shorthand, an art, as I have been told, known only in England may perhaps be thought worth the learning, both for despatch in what men write for their own memory, and concealment of what they would not have lie open to every eye. For he that has once learned any sort of character may easily vary it to his own private use or fancy, and with more contraction suited to the business he would employ it in. Mr Rich's, the

best contrived of any I have seen, may, as I think, by one who knows and considers grammar well, be made much easier and shorter. But for the learning this compendious way of writing, there will be no need hastily to look out a master; it will be early enough when any convenient opportunity offers itself at any time after his hand is well settled in fair and quick writing. For boys have but little use of shorthand, and should by no means practise it till they write perfectly well, and have thoroughly fixed the habit of doing so."

The advice that boys should postpone the acquisition of shorthand till they can write perfectly well in the longhand, because they have not much use for it, is unworthy the sagacity of Locke. They will find it useful enough as soon as they know it; and the sooner they learn it, the more readily will they employ it when they become men. In reply to the question, "What should boys be taught?" one of the Greeks wisely answered, "That which they will have to practise when they become men."

Allusion has been made to the arbitrary characters employed in all these early systems. They were used to represent not only single words, but whole sentences. As all the early authors run into this absurdity, and as the practice seems to have been at its height in the days of Rich, a few remarks on the subject here will not be out of place.

The use of arbitrary signs to represent words in an alphabetically-written language, is absurd in itself, and can be defended in a system of shorthand on no other grounds than that the words so written are briefer than they would be if composed of their several consonants. This defence is a condemnation of the alphabet of the system, which ought to be so contrived with a series of *simple* geometrical signs for the single consonants, and so furnished with double and treble letters of easy formation for the representation of those clusters of consonants in which the English language delights, as to bring long words generally within the compass of three motions of the hand. These arbitrary characters gradually fell into disuse; still, most shorthand writers, prior to the introduction of Phonography, commend the principle. In Rich's system above 300 arbitraries are given. In the most popular modern edition of the best of the *a*, *b*, *c* shorthands—Harding's edition of Taylor's system—the number is reduced to 20. The following instances are taken from Rich:—"aa" *arguments*,) (the alphabetical sign for *d*) *nothing*, | *above*, | *below*, ·| *behind*, |· *before*, || *both*, H *both together*, |·| *between both*, |||| *abundance*, = *even*, ⁻ *uneven*, (it is not safe to represent by forms so nearly alike, words of opposite meaning,) ч = *even at the right hand of God*, ⁝ *in the midst*, ≡ *mingled*, ſſ *separate*, ſſſ *several*, ⌉ *infinite*, ¬ *finite*, ·× *to come to Christ*

(the cross being used for *Christ*), × . *to depart from Christ*, ·ч *to come to God*, (the large character being the alphabetic form for *g*, as it is in four out of the seven shorthand alphabets already noticed,) ч· *to depart from God*, ·ч *sons of God*, ··ч *saints of God*, ч·· *daughters of God*, ..ч *servants of God*, ч.. *children of God*, ···ч *people of God*, ч ··· *laws of God*, ···ч *ways of God*, ч··· *love of God*, ···ч *works of God*, ...ч *worship of God*, ч... *power of God*, ч... *fear of God*, ч *wisdom of God*, : × *called of Christ*, × : *far enough from Christ*, ∧n *kindness of a nation*, n∧ *coldness of a nation*, "n" with the same curve over and under represents, *calamity of a nation*, and *covenant of a nation*.

It is not incredible that discourses in which such phrases were constantly occurring could be taken verbatim, if the writer had drummed them into his head by repetition, and trained his fingers to the writing of their appropriate symbols. The text-books of the various systems of this age show that the main object of the authors was merely to furnish a system capable of reporting the dry disquisitions of the pulpit orators. Another illustration on this point from Rich must suffice. One of the pages of this system is occupied with capriciously chosen signs to represent the following sentences. It is quite unnecessary to give the characters for them :—"Be it far from God. Be it far from Christ. Be it far from the people that love God. Fair be it from me. Far be it from a child of God. Before the people of God. Before the eyes of the Lord. Before the great day. Before the judge. Before the day of death. Is this the wisdom of God? Is this the worship of God? Are these the servants of God? Are these the saints of God? Are these the laws of God? Are these the men of the world? To keep close to the worship of God. To keep close to the law of God. The people that keep close to God. A servant of God that keeps close to God. A saint that keeps close to God. A woman that keeps close to God. Those that keep close to God and will not depart from Him. To be delivered to Satan. To be delivered to the law of sin. To be doubtful of the love of God [!]. To be doubtful of those that are not the people of God. The depth of the wisdom and knowledge of Christ. A saint desires to be delivered from the world. A saint desires to be delivered from the fear of death."

Many of these sentences a modern reporter would not hear during his life. Even so late as 1818, Stones, in his system of shorthand, among a number of arbitraries, gives a circle enclosing the sign "ᵕ" to represent "Light is come into the world, but men love darkness rather than light because their deeds are evil." A facetious gentleman, on seeing this, observed, "Why I could

beat that out and out. I would put a scratch so and say, That stands for the preacher's sermon last Sunday."

In our collection of shorthand works is a small volume of sermons, neatly written with the pen, in Rich's system. The book opens after the manner of a reporter's note-book, and the size of the page is two inches across, and five in length. It contains 168 pages, and twelve sermons, preached between 1667 and 1672, by the following divines:—One each by Thomas Ware, Anthony Hornick, Robert Atkin, and Anthony Down; three by Robert Chilcott, and five by Dr. Stillingfleet.

On the publication of the first edition of this "History of Shorthand in *The Phonotypic Journal* for 1847, the writer sent a proof of the above notice of Rich's system to the late Mr. Plowman, of Oxford, who died about two months ago [December, 1867]. He remarked thus concerning it:—

"I have perused your "proof" relating to Rich and his followers with peculiar pleasure and interest. With your remarks and opinions on the system, I cordially concur; for one cannot look into such books without being struck with their absurdity and perfect inapplicability for the purpose for which they were intended. I had the misfortune (I may say, in some respects) to be taught this system, improved by Dr Doddridge, when I was at school in 1822, and though it is divested of most of the original absurdities, it is even now too complex, and very inferior to many. Having known it and written it for about twenty-two years, you may easily imagine I cannot throw it overboard, which, if possible, I would do immediately, in order to enjoy the advantages and increased gratification which I feel satisfied your system yields to its followers. Phonography, I feel satisfied, is so preferable to any other mode that I cannot conceive how any one could be tempted to commence any other system. It is true I have reduced Rich's system to a very simple condition, and find it sufficient for my purpose, namely, reporting speeches, sermons, trials, &c., for the public press, which I have for some time past made my business, having frequent engagements on all the London morning papers, and a permanent one as reporter to *The Oxford University Herald*. To afford you some idea of my use of shorthand, I need only tell you that at the last General Election I was solicited and engaged by the *Times*, *Post*, *Chronicle*, and *Daily News*. You may judge, too, that my reports are tolerably full, when I tell you that in *The Oxford Herald* I have contributed fifteen columns one week, and twelve the following; this was at the recent meeting of the British Association in this place, when the whole proceedings from the commencement to the close were left in my hands. In spite of all this, however, I am perfectly sensible of the inferiority of the system to yours, which I invariably recommend as the best for anyone to learn. I have been repeatedly

solicited to give lessons and form classes, but declined to do so, because I felt that a better system was in existence, and that if there was one better than another, it was yours, and should be adopted in preference. I have, however, a few friends and old school-fellows who still stick to mine, and with such I find the original editions useful in showing how unnecessary one half contained in them is."

Rich's system has been published, with some unimportant alterations by many persons, of whom we need only notice the following.

Nathaniel Stringer, 1680. "Rich Redivivus, or Mr Jeremiah Rich's Shorthand improved, in a more brief and easy method than hath been set forth by any heretofore." This bad system, disgraced with the most glaring faults of authorship, and wretchedly engraved in ten crowded plates, about the size of demy 8vo, Stringer vainly sought to ornament with a frontispiece, and his own likeness, with this "modest" inscription :—

> Nature writes shorthand too, for here we find
> True characters of an ingenious mind :
> In every feature of this modest face
> Symbols of wit and industry we trace :
> Praise him we need not, since his works do show
> How much unto his matchless pen we owe.

William Addy, 1695. "Stenography : or the Art of Short Writing Completed, in a far more compendious method than any yet extant." The engraving of this work is much superior to the last, but the system differs only in making the alphabetic characters *q g*, *h h*, and some other compound letters, slope thus *q g*, *h h*. In Rich and Stringer they are upright. This author published the whole of the Bible in a neat volume in this system. A copy of the work was in the possession of the late Mr Plowman of Oxford, whose shorthand library was sold at his death. We were so fortunate as to purchase a copy of the book at a sale about ten years ago. It appears to have been engraved on copper.

Dr Doddridge. One of the principal causes of the popularity of this system, was, its being used and recommended by this pious and excellent man. His manuscript improvement upon Rich was published at Oxford, in 1805, after having remained in the hands of his executors 49 years.

1654. * Farthing. "Short Writing Shortened, or the Art of Short Writing reduced to a method more speedy, plain, exact, and easy, than hath been heretofore published." This is a hasty and superficial compendium.

1656. * Dalgarno. In Plott's "History of Oxfordshire," it is mentioned that Mr George Dalgarno made an attempt to improve the art of shorthand writing, by expressing the auxiliary particles of the English language by distinct points placed in various situations about the radical words.

1658. * Everardt. "An Epitome of Stenography ; or, an

abridgement and contraction of the art of short, swift, and secret writing by characters, both fair, lineal, and legible, as will appear hereafter, as well as in the prefixed example. By Job Everardt.' This system is pronounced by Lewis to be entirely destitute of merit and utility, and therefore long since consigned to deserved oblivion. It contains a table of the words, "But the just shall live by his faith" in thirty-three languages, with their translation into shorthand.

1659. * Bridges. "Stenography and Cryptography; or, the arts of short and secret writing. By Noah Bridges." Lewis says that this author "is the first who regularly expressed the vowels by dots." This is not in accordance with the alphabet of the system furnished by him, which gives full-sized characters for the vowels. It is probable that these were used for the initial vowels, and that the medial and final ones were represented by dots. His Cryptography has no connection with his shorthand, but is an essay on the various modes of secret writing.

1672. * Facy. "The Complement of Stenography, in a new Art of Characterie, being a more speedier, swifter, and compendious method of short writing than heretofore hath been by any composed. By William Facy." "Mr Facy, like many others," says Lewis, "appears highly pleased with his own performance; but a slight perusal of it will convince anyone who will take the trouble of examining it with attention, and comparing it with others much more ancient, that he has made no real improvement upon his predecessors."

1672. Mason.—The greatest shorthand author of the 17th century was William Mason. He lived to see three editions of his work called for, and of each a great many copies were sold. The first was entitled, "A Pen Plucked from an Eagle's Wing; or, the most swift, compendious, and speedy method of short writing; 1672." The alphabet was formed from Rich's, with an alteration in the characters for *g*, *h*, *j*, *o*, *r*, *w*. A second edition, "Art's Advancement; or, the most exact, lineal, swift, short, and easy method of short writing, hitherto extant; 1682," was an improvement upon this. The only letters in it, like the alphabet of Rich, being *a*, *c*, *l*, *n*, *q*, *y*. The third edition was issued in 1707, and entitled, "La Plume Volante (the flying pen), or the Art of Shorthand Improved; being the most swift, regular, and easy method of shorthand writing yet extant. Composed after forty years' practise and improvement of the said art, by the observation of other methods and the intense study of it; 1707." An additional character is added for *b* and *q*; and *e*, *o*, *v*, *w*, *y*, are changed in form, so that the last alphabet bears a resemblance to that of his predecessor, Rich, in five letters only, namely, *a*, *c*, *l*, *n*, *q*. In the preface to this work he says:—

"Having delighted in the art of shorthand from my youth, I practised it for some time according to the various rules that

were published by divers authors, before I attempted to compose any method of my own. The first book of this kind which I ventured into the world was entitled, "A Pen Plucked from an Eagle's Wing," which was chiefly founded on Mr. Rich's scheme, whose shorthand at that time (being about 35 years ago), was very much in vogue: but the experience of a few years convinced me that his basis was too narrow, which induced me to betake myself to the study of a new foundation, upon which I built with better success. This new method I published under the title of "Art's Advancement," which has found no unkind treatment in the world, as appears by the considerable numbers that have been printed for more than twenty years together.

"Not yet content with the progress I had made in cultivating this art, I applied myself to the further improvement of it, and persuade myself that the method I now publish, which I have taught in manuscript for fifteen years past, has brought it many degrees nearer to perfection than any that has yet been exposed to the world."

A few brief extracts from Mason's work will explain the principles on which he and succeeding authors, for about 80 years, constructed their systems.

"I have taken care in all parts of this art to contrive my contractions so as might best answer the end of it, which is to write with facility and speed; to which purpose short writing may be said to consist of four parts; namely, 1, spelling characterie; 2, symbolical characterie; 3, deficient characterie; and 4, arbitrary characterie.

"1. Spelling characterie is the writing of words completely according to their sound; by vowels according to their places; by consonants, single, double, or treble; or by prepositions or terminations, yet without quiescent or sounding letters."

Final vowels are written by dots according to the following rule:—

Your vowels *a* and *e* at head are put;
i, *y* i' the middle, *o* and *u* at foot.

Thus, • *a*, *e*. • *i*, *y*. • *o*, *u*.

Medial vowels are written by lifting the pen, and writing the next consonant at the upper part of the preceding one for *a* and *e*; in the middle for *i* and *y*; and at the bottom for *o* and *u*. Initial vowels are written by their alphabetical characters.

The direction "to write words completely according to their sound" meant—Let each vowel represent as many different sounds as it does in the common spelling; and for two or three vowels, write the one that will most nearly express the sound in the word, according to the general use of such vowel character; or, as the author himself expresses it:—"If a diphthong or two vowels come together in one syllable, set what follow in that

vowel's place which bears the greatest sound:" thus the *ea* of *meat* would be considered as an *e* and the *ea* of *great* as an *a;* still leaving it doubtful whether the letters "m-e-t" were to be sounded *mit* or *met*, and "g-r-a-t" *gret* or *grat*. But when two vowels fall in different syllables or words, then both the vowels' places must be expressed; as in ⌣•— *lion.* ⌒| *poet.* The single, double, and treble consonants spoken of, were the joined forms of the single letters that made up these double and treble ones.

"2. Symbolical shorthand uses such natural marks and characters for words and sentences as are a kind of images visible to represent the words or things thereby signified." See the examples, *above*, *below*, etc., given in the extract from Rich's system.

"3. Deficient writing is when some part of a word stands for the whole; as *ab* for *abbreviate*, *absn* for *abbreviation*, etc. Thus each letter of the alphabet (except *c*) stands for some particular word. This kind of verbal contraction by literal omission will recompense the trouble of those who are willing to write them three or four times over, to fix them well in their memory.

"4. Arbitrary characters are small marks or dots made at pleasure for some words in frequent use, which cannot be made so short by the letters of the alphabet. Of this sort the number is so small that they will soon be learned, though they are the most difficult to be remembered." The list contains 423 symbolical and arbitrary characters.

Mason's work, in 24mo, consists of 19 engraved plates and 66 pages of letter-press. The first plate contains the alphabet, combinations of double and treble consonants, and illustrative examples of the two modes of writing vowels. Plates 2 and 3 contain "seventeen terminative rules of great usefulness," of which the following may be taken as a specimen:—"A dot in *e's* place stands for either *edst*, *est*, *eth*. Two dots in a vowel's place, sloping thus, (·.) signify *thed*, as ⌣·. *loathed*." Fifteen of the plates are occupied with columns of shorthand words, written in all the four preceding modes, and one plate is filled with contractions. The letter-press key to this portion of the work occupies nearly the whole of the remainder, each word being numbered both in the plate and the key. This praxis, as it is called, extends to 4,800 examples.

Mason was the first stenographer whose experience led him to discover the practical value of a small circle for *s*, in addition to its proper alphabetic form. This was the most important step yet taken towards the perfection of the art, since the formation of the first shorthand alphabet in 1602; and was the result of this author's practice and observation, between the publication of his first and second editions. It was the corner stone of the "new foundation upon which he built with better success," after finding that the basis of Rich's system was "too narrow."

Two poetic tributes to the author are prefixed to the last edition of the system. We quote the shorter of the two :—

> In a smooth train thy mystic figures flow,
> And swiftest gales of eastern winds outgo ;
> Thy pen our words paints with the nicest care
> Before the fleeting voice dissolves in air ;
> Flying it draws the image of the mind,
> Nor one idea wandering leaves behind.
> Faithful as echo thy rare art is found,
> Preserves the sense as it returns the sound.

About the year 1690, John West published a system of shorthand, with plain and easy directions for writing it, founded on Mason's second edition, with an alteration in the forms of a few letters.

The next important republication of the system was by Thomas Gurney, in 1751 ; a circumstance which has tended to perpetuate its use to the present day. The title of the work is "Brachygraphy ; or, an easy and compendious system of shorthand, adapted to the various arts, sciences, and professions ; improved, after more than forty years' experience, by Thomas Gurney." The merits of the system itself would not have carried it beyond the middle of the eighteenth century. About this time Mr Gurney happened to be appointed shorthand writer to the Government, a post which has been held by members of the family to the present day. He issued a neat edition of Mason's system at half a guinea, divested it of its arbitrary characters, which were adapted chiefly for reporting sermons, and introduced a few suitable for taking down Parliamentary and law proceedings. To prevent the work from being pirated, each book was numbered and signed. Any other person could, however, have reprinted Mason's system with quite as good a right as Mr Gurney, but, in consequence of a general impression that the work was copyright, its sale, until very lately, remained in the hands of the family, who realised a considerable sum of money from it. A copy of the 13th edition, printed in 1803, and bearing the signature of "Joseph Gurney," son of Thomas Gurney, is numbered "6,544." The sale of the book has now nearly, if not entirely, ceased, and the practice of the system does not extend much farther than the members of Mr Gurney's family and the clerks employed by them.

A neat pocket edition, price 1s. 6d., was published by Thomas Parker in 1833, under the title of "The Parliamentary System of Shorthand, simplified, curtailed, and improved, from the original plans of Mason and Gurney."

No improvement was attempted in the alphabet of Mason by either Gurney or Parker, except these slight changes :—

MASON.	GURNEY.	PARKER.

The following "abbreviating rules," given in Gurney's book, and copied from Mason, will show the reader who is at all acquainted with Phonography, how completely the principle of alphabetic writing, (even to the extent of the old alphabet,) was set at nought in these authors. "A dot under any word is *down*. For *understand* or *understood* make a long stroke under the foregoing word. A stroke over any word is *upon* or *upon the*. Make a short stoke under a word that is repeated." The reader had then to look to the context to determine whether James, with a stroke underneath, signified *James understood*, or *James! James!* "One thing contrary to another is expressed by the semicircle, thus ") " as, *life*) for *life and death*, *rich*) for *rich and poor*, *black*) for *black and white*.

Gurney's work is noticed at this period of the history of the art because it was, in reality, a revival of Mason just before the publication of systems far superior in brevity, certainty, and neatness.

The perfection of a system of shorthand arises, in the first place, from an alphabet of simple geometrical lines. John Willis has 16 compound letters in his alphabet, Rich 12, and Mason 13. Or, if we allow such characters as ⌠ to be considered equivalent to the simple curve ⌒, into which it falls in practice, the numbers are, Willis 16, Rich 11, Mason 11. Our copy of Gurney is the 9th edition, 1778. There is an entry at the end, "Number 4416, Joseph Gurney." This shows a sale of 119 copies a year from 1751 to 1778; and 85 copies a year from 1778 to 1803, the date of the 13th edition, as mentioned above.

1674. Coles. "The newest, plainest, and best shorthand extant. Containing—(1) A brief account of all the shorthands already extant, with their alphabets and fundamental rules. (2) A plain and easy method for beginners, less burdensome to the memory than any other. (3) A new invention for contracting words, with special rules for contracted sentences, and other ingenious fancies, both pleasant and profitable unto all, let their character be whose or what they will. By Elisha Coles; schoolmaster in Russell street, Covent Garden." This author introduces the principle of writing the initial consonant of a monosyllable *above* the line when the vowel is *a* or *e*; *on* the line when it is *i* or *y*; and *under* the line when it is *o* or *u*, to signify the whole word.

1678. * Steele. "Short Writing begun by Nature, completed by Art. By Lawrence Steele." The alphabet is constructed on the model of that of John Willis, and the author recommends a profuse employment of emblematical or hieroglyphic characters for words.

1681. * Ramsay. "Tachygraphy: or, the art of writing as rapidly as one speaks," is thus mentioned by Angell. "The

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only French book of shorthand that I have ever met with of any account, is entitled 'Tacheographie, ou L'Art d'Escrire aussi viste qu'on parle;' which the translator tells us is taken from a book of shorthand, written by Mr Charles Ramsay in Scotland. That which I have was printed in 1681, and from the conciseness and distinction in the letters, which are exemplified in joining more than 200 double and triple consonants, and the characters for the prepositions and terminations, which he represents as inseparable from the art, seems to me to be the best system that had appeared in the world at that time, to which there have been great improvements since." It is to be lamented that no copy of this work was known to be extant when Lewis wrote his History in 1815. He mentions it only by copying the above observation of Angell respecting it.

1687. * Ridpath. "Shorthand yet Shorter, or the art of short writing advanced in a more swift, easy, regular, and natural method than heretofore. By George Ridpath." This author is briefly noticed by Lewis, but the alphabet is not given.

1692 * Nicholas. "Thoographia; or the new art of Shorthand: being a more natural, grammatical, and easy method than any yet extant, originally invented by Abraham Nicholas, M.A.; enlarged and published by Thomas Slater, and approved of by the ablest penmen in London. Licensed 1 April, 1692." The alphabet is compiled chiefly from the alphabets of Edmund Willis and Rich.

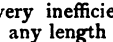
1712. * Tanner. "The Plainest, Easiest, and Prettiest Method of Writing Shorthand ever yet published. By Francis Tanner." The author truly observes that as in short writing the alphabet is fundamental to everything else, much depends upon the choice of it; that it ought to be composed of strokes the most simple that may be, natural to join together. For the compilation of his alphabet, he informs us that above thirty printed books of shorthand were diligently perused and studied. Tanner gains something in the simplicity of his alphabet on preceding authors, having only eight compound letters, but he loses as much in distinctness, as will be evident on an inspection of his alphabet, in which *d* and *t*, *h* and *b*, represented by straight lines, and *l* and *u* represented by curves, differ only by the second letter being a little longer than the first.

1717. * An anonymous publication, entitled "A New Method of Short and Swift Writing; being the plainest, easiest, shortest, and quickest way of writing ever yet published." Whether it contained a new alphabet, or one borrowed from some previously noticed system, is uncertain, as Lewis does not give it.

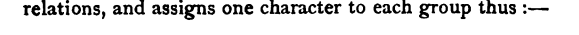
1727. Weston. *See* under Metcalf, page 123.

1736. * Gibbs. "An Historical Account of Compendious and Swift Writing; by the Rev. Philip Gibbs." The second part of the work is entitled, "An Essay towards a farther Im-

provement of Shorthand." Lewis says of this system, that it is "singularly obscure and confused." Angell observes that "with respect to the letters of the alphabet, for fourteen of them he has adopted two characters; one to be used with vowels sounded short; and the other with the same vowels sounded long: and a farther reason he assigns for that practice is, to distinguish between vowels and diphthongs." Both agree in admiring the first part of the work, and from what Angell says of the second part, it appears to be an attempt at a phonetic shorthand.

1747. Macaulay. "Polygraphy, or Shorthand made easy to the meanest capacity; being a universal character fitted to all languages. By Aulay Macaulay." This is a very inefficient system, and could never have been written for any length of time by anyone but the author himself. It professes to be applicable to the writing of "all languages," and yet does not give different characters for the various sounds which the vowels have in the common orthography of foreign languages, as well as in English. The 117th Psalm is written in Welsh, Dutch, French, Spanish, Italian, Latin, Greek, and Hebrew, by shorthand signs for the twenty-six letters of the English language! Macaulay introduces into the alphabet the sloping curves  or, as is more likely, took the hint from Byrom's alphabet. Byrom had completed his system so early as 1720, but did not publish it, because his living depended on his teaching the art.

1748. Jeake. In No. 487 of the "Philosophical Transactions," Mr Jeake published "An Essay on Shorthand," which can be considered as nothing more than a philosophical plaything. He altogether rejects the five vowels, and *h*, as unnecessary, distributes the consonants into clusters according to their organic relations, and assigns one character to each group thus:—



d t l r m n u w s (x) z b f p c g (k q) y

1750. * Tiffin. "A New Help and Improvement of the Art of Swift Writing: being an alphabet not only contrived to be convenient for that purpose, but correspondent also in its elements, specially the consonants, to the several articulations and utterances that compose the English language." This system is formed on the same principle as the last, and seems to be an imitation of it, but in the appropriation of the simple lines and curves, Tiffin follows his own judgment.

1750. Annett. "Shorthand; more easy to learn and remember than any other, and may be as expeditiously wrote. By this new method every word is to be written without taking off the pen, and as many words joined together as may be lineal and

legible." The system is entirely destitute of elegance; and the merit of a certain degree of brevity which a tolerably simple alphabet bestows, is neutralised by the awkwardness of the joinings of the consonants. Another edition was published in 1768, entitled, "Annett's Shorthand Perfected." It gives an alphabet quite different from that of his first work.

This author was reproduced in 1779, at Kendall, by Thomas Hervey, under the title of "The Writer's Time Redeemed, and Speaker's Words Recalled by a pen shaped both for oral expedition, and the most legible plainness and punctuality; or, Annett's Shorthand Perfected." It is a large book of 92 pages 12mo, rendering an obscure system still more obscure. Hervey has collected from preceding authors, and suggested from his own fertile fancy, about 700 "arbitraries."

1753. Gurney. *See* under Mason, page 30.

1758. Angell. "Stenography, or Shorthand Improved; being the most compendious, lineal, and easy method, hitherto extant. By John Angell." The alphabet shows that Mason's work was taken as a foundation; and the plan of writing the vowels is the same. The preface contains a review of preceding systems ending with Gurney. In a list of about 100 subscribers prefixed to the work, occurs the name of "Mr Samuel Johnson, A.M., London," afterwards Dr Johnson. Boswell relates that a shorthand writer named Angell once called upon Dr Johnson and offered to write down, from his reading, every word he should utter. A book was reached, and the experiment tried, but the stenographer failed to perform what he had undertaken.

1760. Taplin. "Shorthand adapted to the meanest capacity; wherein the rules are few, plain, and easy; and the characters not burdensome to the memory." Similar signs are chosen for the similar sounds *p b, t d, k g, f v, s z;* but the alphabet is altogether ill contrived for either beauty or expedition.

1760. * Stackhouse. "Art of Shorthand on a new plan adapted to the English language." "He seems," says Lewis, "to have entertained very correct and rational views of the principles of this art, and, in imitation of Byrom, takes his lines and curves from the diameter, the chords, and the segments of a circle. But unfortunately, besides admitting the judicious principle of distinguishing one letter from another by its change of direction, he admits also a variety of length, and his — *n* and —— *f* his *s* and *st*, and some other pairs of signs are liable to be continually mistaken for each other."

1761. * Swaine. "Cryptography; or a new, easy, and compendious system of Shorthand, adapted to all the various arts, sciences, and professions. By James Swaine and Joseph Simms." Angell's alphabet is copied, with a few variations in the forms of some of the letters.

1762. Lyle. "The Art of Shorthand Improved, being a universal character adapted to the English language, whereby every kind of subject may be expressed or taken down in a very easy, compendious, and legible manner, either in public or private. By David Lyle, A.M."

This is the production of a learned man, and is the first attempt, with which we are acquainted, to form a system of phonetic shorthand in accordance with a correct analysis of the sounds uttered in speech. It is a valuable treatise, and one which cannot be perused without considerable advantage. As a system of shorthand, however, it is a thorough failure, in consequence of the injudicious selection of the elements of the shorthand alphabet. The plan laid down by Lyle to arrive at a perfect system, is unexceptionable, but he failed in its application. Having noticed the imperfections in the systems of the authors that immediately preceded him, he says, "From these, and many other faults which I observed in shorthand, and from several fruitless attempts to compose one, I found that to do it properly, and carry the art to a greater degree of perfection, these four ends ought to be kept in view. 1. The most simple characters possible ought to be found out, and their conveniency of writing and joining considered, in order to signify all the principal sounds and their modifications, and as many compound ones as can be done in a convenient and short manner. 2. An inquiry must be made into the English language, with a view to find out and state in order all the principal sounds and modifications of sound, together with their letters, and to point out those sounds and modifications of sound which are most frequently used and combined. 3. Of these characters, those which are most easily wrote and joined, must be assumed to signify the letters, or the sounds and modifications which are most frequently used and combined with one another, (for the characters are universal; but the method of applying them ought to be according to the nature of the language they are designed to represent;) and, 4. The whole ought to be abridged as far as possible, to leave it intelligible. These are the views I kept in my eye in composing the following system."

It would be interesting to the reader, were we to give the author's process of investigation, and its result, under each of these heads, but space cannot be spared for so long an extract. The following is his analysis of the sounds of language. The length of the quotation will be excused when it is considered that so valuable a contribution to the science of phonetics ought to find a place in this "History of Shorthand," and by giving it a place here, we do a deserved honor to the man who, as far as we know, first attempted seriously to solve the problem of writing in accordance with the pronunciation, and in a shorthand character.

"Speaking consists of articulate sounds, called vowels, and modifications of these sounds called consonants. Sounds are different, according to the modifications of them by the organs of speaking. These modifications are either those which have a noise (for I can find no other term sufficiently general for it) of their own, or those which have no sort of noise, called absolute mutes. Noise consists of sound, hiss, or both mixed together. Each of these again is either hard or soft, and emitted through the mouth or nose, or both at the same time.

"No one language, perhaps, in the world makes common use of all the articulate noises that can be performed by the human organs of speaking; nor has any one distinct characters to signify those which are commonly used in it, much less of those which are always capriciously varied by lovers of such novelties; and therefore I could only enumerate and make use of the principal and most universal ones in our language, which is all that is necessary for my purpose, and which I have drawn up in the following scheme. In this scheme I have taken the liberty to borrow foreign letters, chiefly from the two most universally known languages which are now spoken in Europe,—the Italian and French; and to invent one to signify a certain sound, for which we have no letter; and, lastly, for the sake of brevity, to set the common algebraic mark of equality between those letters whose principal sounds or modifications are the same; for, on account of the vagueness and deficiency of letters, I was obliged to attend chiefly to the sounds or their modifications, and in order to ascertain them, I have described the formations by the organs of speaking.

THE SCHEME.

Gr. stands for Greek; It. for Italian; Eng. for English; and Fr. for French.

"Speaking consists of

I. Sounds called vowels.

1. Those modified by raising the under lip and jaw a little for each, in the order they are here set down, the root of the tongue being first placed near the palate, and the under lip and jaw depressed a little below its natural position.

au in *tall*, *war*, = *aw*, = *a* German.

ah in *master*, = *a* It., = *a* Fr.

u short in *turn*, = *o* close, It., in *Bologna*, etc.

o long, in *store*, = *o* open, It., = *au*, = *ó* Fr.

oo long, in full = *oo* Eng., = *u* It., = *ou* Fr. [*o͞o* and *o͝o* are not discriminated.]

2. Those modified by raising the middle of the tongue a little nearer the palate for each, the first beginning when placed pretty near its natural position.

e open, in *mend*, *send*, etc.

a slender, in *bad*, = *ea* in *head*, = *ai* in *said*, = *a* Eng., = η Gr., = *ê* open Fr.

e and *i* short, in *liberal*, *kin*, = *e* feminine Fr.

e long, in *get*, = *e* It., = *é* masculine Fr.

ee long, in *siege*, = *ee* Eng., = *i* It., = *y* or *i* Fr.

II. Modifications of sound, called consonants.

1. Those which have a noise of their own distinct from the sound of the vowel, but which pass immediately to the sound of the vowel, without their own being much heard.

1.) Those which have a sound of their own.

(1.) Which can be continued, called semi-vowels.

(*a*) Those sounded through the mouth, called oral semi-vowels.

y = *i* long, leaving its own sound and joining with another vowel; as in *you* = *iou* = *eęou*.

r. A trilling sound performed by the vibrations of the tip of the tongue upon the fore part of the palate, as in *rare*. The trill of this sound is frequently neglected, and there are some people who cannot perform it.

l. The tip of the tongue joined to the fore part of the palate, and the sound escaping between the sides of the tongue and teeth; as in *loll*.

w = *oo* long, when used like *i* long, or *y* as a consonant, that is, passing quickly from its own sound to that of its vowel; as in *way*, = *uay* = *ouay*.

(*b*) Those sounded through the nose, called nasal semi-vowels.

ng = *n* nasal Fr. The middle of the tongue upon the palate. This consonant never begins a word or syllable, and is too strongly sounded by the French.

n. The end of the tongue upon the fore part of the palate; nearly as *l*. Example, *nun*.

m. The lips joined together; as in *mum*.

(2) Those which cannot be continued any longer than till that part of the throat behind the formation fill with breath, the passage into the nose being stopped up by the root of the tongue. These are called half mutes.

g = γ Gr. The root of the tongue upon the palate; as in *gag*.

d. The tip of the tongue upon the fore part of the palate; as *l*. Example, *did*.

b. The lips joined; as *m*. Example, *bab*.

2) Those which have a hiss, called soft aspirates.

h. A strong compression of the throat; as in *how*.

k = χ Gr. The middle of the tongue very near the palate, seldom used now in our language.

sh = *ch* Fr. The middle of the tongue a little scooped, and near the palate; as in *shall*.

s. The fore part of the tongue very near the palate; as in *sap*, *mass*, *chase*, too often used.

th, at the end of words = ð Anglo-Saxon. The tip of the tongue upon the inside of the upper fore teeth; as in *with*.(1)

f. The under lip upon the upper fore teeth; as in *if*.

3) Those which have a hiss and sound together, called hard aspirates.

ȝ. Groan, or *h* sounded.

zh = soft *g* Fr. *zh* sounded [that is, *ʒ*]. Never used in English.(2)

z, or *s*, when placed at the end of words, as in *his*, *is*, *maze*.

th sounded. Used at the beginning of words, = þ Anglo-Saxon, as in *that*.

v, *f* sounded. As in *value*, *wave*.

2. Those which have no noise, called absolute mutes.

k = κ Gr. The middle of the tongue upon the palate; as *ng* and *g*. Example, *cake*.

t, The tip of the tongue upon the fore part of the palate; as *n* and *d*. Example, *to*.

p. The lips joined; as *m* and *b*. Example, *pope*.

"Having thus arranged in order the principal sounds, and their modifications, together with the letters signifying both, my next inquiry was to find out those which are most frequently used and combined in our language, but of this I can only here observe some general things. The soft aspirates, from the disagreeableness of their sounds, are seldom combined among themselves, and are gradually going into disuse. Semi-vowels, semi-mutes, and mutes, are frequently combined with only intervening vowels; and the semi-vowels, from the sweetness of their sounds, and the easiness of pronouncing them, are most frequently used, and on account of the variety, are very often combined with mutes."

We now return to our review of the *a*, *b*, *c* systems, which, (notwithstanding the deficiency of the old alphabet to the number of sixteen letters, and the varying sounds of the vowels,) were more practical than any one of the few phonetic systems that were proposed prior to the introduction of Phonography.

1763. "The Alphabet of Reason: being an Essay towards constructing a plan to facilitate the art of swift writing, commonly called Shorthand, upon rational principles." There is something very engaging about this little essay. It is addressed "to the worthy patriots associated for the encouragement of arts, manufactures, and commerce," and had considerable influence in leading stenographers to take more rational views of their art. The author attempts to establish a short and reasonable mode of

1. This word was formerly, and is still by some persons, pronounced *wiθ*, but the general practice now is to say *wiđ*.—*Ed*.

2. This sound has been developed in English within one or two hundred years. *Pleasure*, *measure*, *treasure*, were formerly, and are still by some well educated people, pronounced *plezure*, *mezure*, *trezure*.—*Ed*.

writing the English language, and his attempting to do so by means of the defective Roman alphabet, is one of the chief causes of his having failed to realise his object. Had he raised his sight from this imperfect record of sounds to the alphabet of speech—and had he, like Lyle, (who immediately preceded him, and whose work he notices,) taken the spoken language as the one which it was desirable to express in a briefer manner, he would, no doubt, have produced a valuable system. He seems, however, not to have paid the slightest attention to the contrariety between the signs of language that meet the eye in the ordinary orthography, and the sounds of the words. He says: "Mere sound [musical tone] is denoted by characters graduated upon certain fixed lines, forming a scale comprehending all its modulations. This is the record of music or harmony. Articulate sounds, composing the verbal intercourse among mankind, are all expressed by twenty-six characters, which, with trivial alteration, we derive from the Romans. By the various combinations of these twenty-six primitive sounds, marked by their corresponding letters, all human vocal expressions may be formed."

But though he avows his opinion of the adequacy of the Roman alphabet to picture thought, he laments its inadequacy to do it in a moderate space of time. "These letters, however, though sufficiently copious for the purpose of recording ideas, or language, the signs of ideas are too complex in their formation to enable a person in particular circumstances to register a quick succession of thoughts, or to record from the mouth of an orator, without the use of contractions, or the acquirement of a more simple expression.

"Many plans for a shorthand have appeared at various times, which sufficiently indicate the need of one, at the same time that their partial and successive reputations show the imperfection of the several attempts.

"The failure of the respective trials for constructing a simple and more useful alphabet, in obtaining general use will not appear strange, when it is considered that the authors of them have arbitrarily obtruded methods on the public, unsupported by philosophic principles, trivial or no reasons being given for the establishment of their particular characters; nor why their rules are frequently violated as arbitrarily as they are appointed: it is therefore no wonder that schemes founded in prejudice and fancy, should prove as mortal as their parents, instead of securing a general and lasting reputation.

"When the many defects of the shorthands now used are considered, it will surely be deemed a pardonable attempt to offer another: may it not be farther said, that it is no shame even to fail in essays toward improvement?

"In the comparative table of [fifteen] shorthand alphabets,

prefixed to this tract, [commencing with John Willis, and ending with Simms and Swain,] the dissimilarity so conspicuous amongst them, will evidence that they were not constructed from common principles; and that fancy had the greatest share in their composition.

"Mr Gurney's alphabet exhibits so discordant an appearance, (as indeed they do all,) that it is no bad compliment to that gentleman, any more than to the rest, to suppose his book to owe more of its reputation to his acquired manual dexterity than to the excellence of his scheme."

The requisites of an *a*, *b*, *c* system of shorthand, and the principal means of obtaining them, are then clearly defined, and the author's scheme laid down. The point where he lost his way, was, in supposing that the most frequent letters in the language should have the easiest signs, without regard to the equally important principle of securing a convenient joining for those consonants which, having an affinity in organic formation, are generally found together. It would be an interesting discovery to find out who was the author of this anonymous 16-paged pamphlet. It was "printed for the author, and sold by T. Beckett, and P. A. De Hondt, in the Strand; C. Henderson, under the Royal Exchange, and William Nicol in St Paul's Churchyard." No doubt he already has a good reputation in the literary world, and this would tend to increase it.

1764. Meilan. "Stenography, or, Shorthand Improved; being a new epitome of the art; in which the difficulties that occur from every former writer on the subject are entirely removed, and its principles rendered easy and familiar to the meanest capacities. By Mark Anthony Meilan." The alphabet, and the rest of the shorthand characters, except one page, are not engraved, but written with a pen. His system is founded on that of Mason, but the alphabet is simpler. His characters for *b*, *j*, *v*, *w*, *y*, are altered, and he recommends that *h* be always omitted in writing. There are no full-sized characters for the vowels; when final, they are written by dots, and when medial, by lifting the pen, after the manner of Mason, but a little more certainty is introduced, by distinguishing in both cases between *a* and *e*, and between *o* and *u*. Meilan's method is expressed by the following addition to Mason's rhyming rule:—

> Your vowels *a* and *e* at head are put,
> *i*, *y* i' the middle, *o* and *u* at foot:
> And for distinction, place *a*, *o*, close by,
> But *e* and *u* at greater distance lie.

Initial vowels are all written alike, by a point below the line. This was not sufficiently definite. We note the gradual improvement of the art in the expression of the vowels, because it is in this, as much as in a series of simple signs for the consonants, that the modern stenographers are so superior to the early authors.

1766. * Hodgson. "Swift Writing, commonly called Shorthand, on an improved plan, the result of long practice. By Edward Hodgson." This work is also an off-shoot from the system of Mason. In 1780 Mr Hodgson presented to the world another publication, entitled "Shorthand Contractions, adapted to every system of Shorthand." "This book," says Lewis, "is chiefly remarkable for an engraved table of the alphabets, and an account of the shorthand books from the time of Willis to his own day. Besides the letters of the alphabet, shortening rules, etc., there is a very large number of symbolical characters, signifying words and sentences, and having no connection with the alphabet. These are to be well fixed in the memory of the learner, if he means to be a complete master of the system."

1766. Holdsworth and Aldridge. "Natural Shorthand, wherein the nature of speech and the manner of pronunciation are briefly explained, and a natural reason assigned from thence for the particular form of every stroke; every single articulation, whether vowel or consonant, is marked by a distinct single line; all the simple characters are as analogous to each other as the sounds they represent; also their conveniency for joining is commensurate to the frequency of their use; the number of ascending and descending lines are duly proportioned to each other; and the rules for writing and contracting are few, plain, and familiar; to which is annexed, a shorthand character for expressing musical or inarticulate sounds, without the use of ruled lines. By William Holdsworth and William Aldridge, of the Bank of England." This system is constructed on a phonetic basis, but will not stand the test of practice. The cause of the failure of these writers, in the distribution of their signs for the various consonants, was, the adoption of the principle that the position or form of the tongue, etc., in uttering each articulation, should be roughly delineated on paper.

1767. Byrom. "The Universal English Shorthand; or the way of writing language in the most easy, concise, regular, and beautiful manner, applicable to any other language, but particularly adjusted to our own. Invented by John Byrom, M.A., F.R.S., and some time Fellow of Trinity College, Cambridge, now published from his manuscripts:—Manchester; printed by Joseph Harrop."

"Byrom was a poet as well as a stenographer, and was born in 1691, at Kersall, near Manchester, and educated at Merchant Taylors' School, and at Cambridge. His pastoral of 'Colin and Phœbe,' and 'Essays on Dreaming,' printed in the 'Spectator,' gained him the patronage of Dr Bentley, through whose interest he obtained a fellowship. This, of course, he forfeited by his marriage, and he then taught shorthand for a subsistence till he came into possession of the family estate, by the decease of his elder brother. Byrom was a member of the Royal Society.

He died in 1763. His metrical compositions have been admitted into the British poets."—[Davenport's "Biographical Dictionary."]

The following account of the commencement of Byrom's stenographic career, is extracted from an edition of his poems, published in 1814.

"While at Cambridge, he had met with some sermons, written in shorthand, the theory of which he did not understand. By repeated attempts he had deciphered its characters, and discovered its contractions. Judging it to be immethodical, arbitrary, and inelegant in its construction, he projected another most admirable system, which, after numerous emendations, he brought to a high degree of perfection. This system, the result of his personal ingenuity, he accommodated to his own practice, and proved its utility. He now considered it no degradation to derive emolument from his own discovery. He accordingly assumed the office of a teacher of shorthand, and instructed several persons in Manchester in the principles of stenography. The patronage he received in his native town, encouraged him to make an experiment in London. On visiting the metropolis, his connections at the University, and his early literary productions, were serviceable in introducing him to the notice of many eminent persons, whose favor he further secured by his engaging manners and irreproachable character. Pupils flocked to him in abundance, among whom he had the honor of numbering several of high rank and great influence. This auspicious beginning induced him to proceed; and for many years it was his practice to visit London in the winter months, while there was the greatest resort of company in town, and to spend his summers at Manchester."

A somewhat different account is given in an introduction to his system, published in 1834, by R. Roffe.

"The first occasion of Byrom's turning his attention to the study of shorthand, arose from his acquaintance with Mr Sharpe, at Trinity College, Cambridge. This gentleman's father, at that time Archbishop of York, had recommended to his son to make himself master of shorthand, as an art very useful and commodious. Incited by an authority so respectable, the two friends applied themselves to the study of the method then in vogue; but Mr Byrom was so disgusted with the absurdity and awkwardness of its contrivances, that he soon threw it aside. Smitten, however, with the idea of an art so useful in life, and so capable, in his opinion, of being brought to much greater perfection, he consulted everything that could be procured, either in print or manuscript, which had been written on the subject; but finding them all, however differing in trifling circumstances, equally arbitrary, inartificial, and defective in their first principles, he resolved to attempt a system of his own, upon a more

natural, rational, and philosophical plan. His system was completed as early as the year 1720.

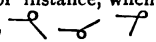
"In 1742 he obtained an Act of Parliament, securing to himself, for a limited period, the right of teaching for hire. His terms were five guineas to each pupil. At the request of a few particular friends, he, in 1749, printed fifty copies of his system. Soon after the author's death in 1763, the original work compiled from his manuscripts, was published at Manchester. It is now extremely scarce, and was originally sold to the subscribers at one guinea a copy."

The review of Byrom's system of shorthand given by Lewis in his "Historical Account," page 136, is so entirely in agreement with our own judgment, that we shall avail ourselves of it, remarking, however, that we should rather date the new era in the art that commenced about this time, at the appearance of Taylor's system, in 1786, than at the publication of Byrom's. It is well known that Byrom's is not so rapid as Taylor's, and it has therefore been less used for reporting the Parliamentary debates.

"The publication of this work forms a new era in the history of shorthand; for though Macaulay and other teachers of stenography had obtained, from their acknowledged acquaintance with Byrom's unpublished system, many useful hints, it was not till the circulation of this book had improved the national taste, and corrected the erroneous ideas which had been generally formed respecting the principles of the art, that shorthand assumed the precision, the elegance, and the systematic construction of which it is susceptible. The editor informs us in his preface, that Mr Byrom had been employed, for some time previous to his death, on a literary history of shorthand, in which he had intended to show its estimation and utility in the times of Grecian and Roman antiquity. Appended to the preface, is a list of Mr Byrom's scholars, many of them of the first rank in the Church, the Law, and the State. After descanting on the absurdity of introducing into a treatise on shorthand, arbitrary and symbolical characters, he proceeds to explain the general outlines of his system. He expresses the vowels by dots in five positions. He observes that no character ought to exceed the limits of two parallel lines, within which the writing should run horizontally along, without being crowded. In order to assist the memory of the learner, he classes the letters in the following manner, according to their affinity of sound, or their labial connection:—

p, b, f, v *s, z, sh, zh*	*t, d, th(in), th(en)* *k, g, ch, j*	*m, n, l, r, h*

[No distinction is made between *ð* and *ȝ* in writing, and *ȝ* is not acknowledged.]

"He then proceeds to the formation of his alphabet. He appropriates distinct marks to *q*, *x*, *w*, *y*, when they are initial letters, not scrupling, however, in other situations, to denote those letters by *k*, *ks*, *oo*, and *i* respectively. Having adopted for his *s*, *t*, *r*, and *f*, a straight line in different directions, he takes for his next most important letters the segments of a circle, which stand for ⌒ *m*, ⌣ *n*, (*d*,) *p*; and as he is particularly attentive to the beauty of the writing, he appropriates, for the convenience of joining, both ⌒ and ⌣ to *b*, and ⌒ ⌣ to *th*. Having exhausted all his simple lines, he proceeds to combine a twirl with the characters already obtained, and to facilitate their junction, he directs it to be made in particular letters, in more than one direction. His *l*, for instance, when joined to his *s*, may be formed in this manner,  After his alphabet is once studied and completed, it is impossible not to admire the precision, elegance, and ingenuity, by which it is distinguished: but, unfortunately, with all its merits, it wants the first great requisite of shorthand, rapidity; for, though the skill, neatness, and legibility of his modes of joining and of abbreviation, in a great degree, supply the deficiencies of his alphabet, the continual recurrence of the loop retards the progress of the pen, to a degree which only those who have tried the experiment can conceive."

The vowels are written to the consonants by means of a dot in five positions; thus:—

a, *e*, *i*, *o*, *u*

S ———

With respect to curved horizontal letters, they are read in this manner: *am*, *em*, *im*, *om*, *um*; *ma*, *me*, *mi*, *mo*, *mu*. This plan is not so simple, nor, therefore so easily remembered, as the one adopted by later authors, namely, that of reading all vowel points written *above* a horizontal curve, as before it, and all vowel points written *under*, as after it. The vowel notation of this system is particularly indistinct; it being impossible, in ordinary writing, to distinguish more than three vowels' places to the consonants.

Byrom's system has found many publishers. Its first editor, after the death of the author, was John Haughton, esq., of Baguley Hall, near Altringham, Cheshire; but the most celebrated is Mr Thomas Molineux. This gentleman, by his clear "Introduction to Byrom's Shorthand," the first edition of which appeared in 1804, and the sixth in 1823; by his "Stenographical Copy Book," containing a series of beautifully engraved exercises for pupils; and by teaching the art, has been mainly in-

strumental since Byrom's death in giving his system its present wide dissemination.(*)

Other publishers of Byrom's system, not to mention several minor ones, are :—Kelly, 1820 ; Nightingale, 1823 ; Roffe, 1834 ; Anonymous, 1846, published at Sheffield; the author's name is Shilleto. He has altered Byrom's characters for the letters *b*, *h*, *w*, *y*, *th*.

1774. Palmer. "A New Scheme of Shorthand, being an Improvement upon Mr Byrom's Universal English Shorthand. By John Palmer." The author professes to have paid the greatest attention in his work to the two essential properties of shorthand—expedition and legibility ; neither of which, he says, he has ever knowingly sacrificed to the other ; but throughout the whole it has been his endeavor to preserve a due porportion of each. The system is rather briefer than Byrom's, but not so distinct.

1775. Graves and Ashton. "The Whole Art of Tachygraphy, or Shorthand Writing made plain and easy. By Messrs Robert Graves and Samuel Ashton, teachers of the mathematics in Gainsborough." This is a much simpler alphabet than Byrom's, but the best forms are not selected for the most frequent consonants. The vowels are written as in Byrom.

1775. Williamson. "Stenography, or a concise and practical system of Shorthand Writing." The fact that six of the letters of the alphabet of this system, namely *k*, *p*, *r*, *t*, *th*, *ch*, are the same as in Taylor's, leads to the supposition that Taylor either wrote it, or was acquainted with it, before the publication of his own excellent system. In the same way, Williamson's system is seen to be connected with Shelton's, published 130 years be-

3. In answer to an inquiry respecting the pronunciation of the name of Mr Molineux, he said, the manner to which he had been most accustomed was *Molinuks*, but that *Molinix* was also used.

One of the chief causes why shorthand has not been more practised, is, the high prices which were charged for treatises on the art. Mr Molineux himself, when young, was unable to purchase a copy of Byrom's system. He said, in a letter to the compiler of this "History," "I am happy to find that you are yourself a successful laborer in the delightful garden of shorthand writing, in which I have myself been a practitioner for seventy years, or more, of my long life. Not being able to purchase a copy of Byrom's shorthand, the first thing I did was to borrow one, price one guinea, and write out the whole of the treatise, both longhand and shorthand, before I understood one word of what I was writing."

In another letter on his favorite art, written with the garrulity of old age, he gives the following particulars of his long and useful life :—"I was born at Manchester, 14 May, 1759, and came, before I was 17 years old, to be the writing master and teacher of accounts, at the Grammar School of King Edward the Sixth, in Macclesfield. I resigned my situation as writing master at the end of the year 1802, and have been a constant resident, ever since, in the town of Macclesfield, in the county Palatine of Chester.

"Witness my hand, this 8th day of October, in the year 1847,

"THOMAS MOLINEUX.

"Written without the use of spectacles, not having, as yet, begun to use any, although in the 89th year of my age."

fore, for six of the consonants in the two alphabets are identical. The experiments of stenographers had by this time determined what signs were undeniably best for a few of the most frequent letters, though no one author embodied the whole of this experience in his own system. For instance, it was found that a small circle for *s* gave great expedition, because it made all looped characters into double consonants. Byrom's system, with its abundance of looped single letters, will not bear a comparison with Mason's, in this respect. It was also ascertained, by this time, that ⌒ ⌣ were the best signs for *m*, *n*; | for *t*, and ⟋ written upwards for *r*, when joined to other letters. The use of dots and other short detached signs for the vowels, in all situations, was also now becoming a settled point; and very few authors, after this date, give joining characters for them.

1777. "A Shorthand Dictionary" of several thousand words, formed on the alphabet of Mason. Some encouragement to the publication of this work was given by Gurney's revival of the system. It tended in no way to the improvement of the art of shorthand. The book is a square 18mo, and contains twenty-six plates, each divided into about ten columns, perpendicularly, in which the shorthand words are placed. Opposite to each page of the engraving is a leaf of letter-press containing the key, which folds into the book.

1779. * Blanchard. A distinguished place in the list of shorthand authors is assigned by Lewis to this writer; a place much higher than his own account of the system warrants. Blanchard published two systems, very different from each other, and in the second, approached nearer to the much-desired perfection of an alphabet of simple signs than any writer who preceded him. Not having copies of the works, we quote Lewis's remarks in his "Historical Account of Shorthand," page 158.

"In 1779 Mr W. Blanchard first appeared in the capacity of a tutor of shorthand, under the title of 'A Complete System of Shorthand, being an improvement upon all the authors whose systems have yet been made public.' On this abortive attempt at a system of shorthand, illustrated by a single plate, and containing little more than a simple alphabet, it may justly be observed that it is extremely unworthy of the skilful and ingenious author who afterwards produced the most elegant, expeditious, and scientific work which had been yet presented to the attention of the British people. Mr Blanchard's second system of stenography was published by subscription in the year 1786, under the title of 'The Complete Instructor of Shorthand, upon principles applicable to the European languages; also to the technical terms used by anatomists, and more comprehensive and easy to write and to read than any other system hitherto published.'

"I have no hesitation in numbering this treatise among the

highest efforts of the art. His alphabet, it is true, though ingeniously constructed, is liable to many important objections: the *b*, the *i*, and the *y* only differ from each other in size, thus ; and notwithstanding the author asserts, from his own experience, that the same letter may be made for *b* as for *i* and *y*, as the reader will discover from the context for which it is intended, yet the adoption of these similar characters will, in my own opinion, be productive of much perplexity, even to the most advanced student of the science. It must be extremely difficult, for instance, for the most skilful practitioner to distinguish at a moment's glance between *brn* and *irn*, without the addition of a vowel; or between *youth* and *booth*. The circular loop appropriated to the *a* and *w* might have been devoted to many more useful and expeditious purposes than those which they now perform; the *f* is one of the slowest and most embarrassing characters that could have been selected, and the *ch* only differs from *c* in size, The *q* and the *t* differ only in length; and the *g* and the *th* have the same defect. Notwithstanding these errors and deficiencies, the taste, skill, and ingenuity displayed in this alphabet, are deserving of the highest praise, and the lovers of the science will always number in the list of its most celebrated professors the name of Blanchard. His system of prepositions and terminations is unrivalled for distinctness, expedition, and simplicity. He forms these primary and concluding syllables by the use of dots in various situations: *com*, *con*, *cum*, *ab*, *ob*, are denoted by a dot over the top of the succeeding letter: *au*, *re*, *ante*, *anti*, *inter*, *intro*, by a dot to the top of the left: *pre*, *pro*, *pri*, *per*, *prin*, by a dot in the middle of the left: and *un*, *under*, etc., by a dot at the bottom of the left, as *uncertain*, *understand*, etc.

"In his rules for contraction, he observes, that the primary syllable and the next letter being formed, the rest of the word may safely be omitted. All proper names and technical terms of frequent occurrence may be expressed, after the first or second time, by their initial and a terminating point; or by a point representing deficiency: for a common repetition, a line must be drawn under the preceding word, but where there are repetitions of sentences, with an additional word to be added, draw a slanting stroke long enough to go quite through the line of writing, crossing the line, and then add the word which is to follow it.

"Such are the outlines of a system which it is impossible for the professor of the art to admire too much, and which the novice in the science will do well to study with the most assiduous attention. That the many experiments for the perfection of shorthand, and the indefatigable inquiries of later teachers and

amateurs may have obviated some of his defects, and improved his excellencies, does not detract from his great and original merit. He far surpassed, in the formation of his system, all who had preceded him; his system, at the period of its publication, was perfectly unrivalled in elegance and dispatch; and even those who studiously endeavored to correct and improve it, will be the most anxious to attribute deserved praise to the merits of their great original."

1780. * Soare. "Tachybrachygraphy, or the swiftest method of short writing, consisting of the most simple and distinct characters, and the readiest manner of combining them. By Samuel Soare." This is a bad system, based on the uncertain principle adopted by Mr Cheeke, in the "Philosophical Transactions," 1748. It is strange that none of the authors who classified the cognate letters of the old alphabet, *p, b; t, d*, etc., and represented the two letters of each pair by the same or similar signs, thought of trying the experiment of distinguishing them by light and heavy strokes of the same size and position. The practice of phonographers proves that it is a perfectly practical distinction, not only in private manuscript, but in reporting.

1783. Nash. "Stenography: or, the most easy and concise method of writing Shorthand; on an entire new plan, adapted to every capacity, and to the use of schools. By M. Nash." The alphabet of this system is composed of simple lines, by the use of strokes of two degrees of length, both straight and curved; yet the system is neither beautiful to the eye, nor facile to the hand. Its deficiency in point of brevity may be traced to the use of stroke characters for the vowels. The author argues, in his "Introduction," that dots require more time in the writing than joined characters. So they do, supposing the characters to be simple and of easy junction; but there is this difference between the two modes, when applied in reporting:—in a system where the vowels are marked by points, after the several consonants of a word are written they may be left out, and the hand can then keep pace with the speaker; but in a system where they are written by attached strokes, the writer is unable either to make his increased number of strokes fast enough to keep up with the voice, or to omit the vowel marks, because they form parts of the outlines of words to which the hand is accustomed.

1786. Taylor. "An Essay intended to establish a standard for a Universal System of Stenography, or Shorthand Writing. By Samuel Taylor, many years professor and teacher of the science at Oxford, and the Universities of Scotland and Ireland." This treatise, which is dedicated to Lord North, has done more than any other to establish the art of shorthand writing in this country; and the title applied to Byrom by his pupils, "the father of rational shorthand," might with equal propriety be given to Taylor, whose system is at least equal to Byrom's in

brevity, while it is simpler in its construction. To secure lineality in the writing, and facility in the joining of the consonants, Byrom gives two forms for each of the letters *b, h, j, w, x, sh, th,* and three for *l.* Taylor accomplishes the same object, so far as lineality is desirable, with a single character for each letter, except *w,* which is written in two ways. Two forms should never be given to one letter, except from some manifest necessity, and such necessity should be avoided as much as possible in the construction of the system ; because, with respect to every word containing any such letter, it becomes necessary to determine by practice which of the several forms of the letter is most judicious in that particular word. Though this is an advantage in giving a variety of outlines to words, yet, when the principle is extended to a great many letters, the toil is greater than the reward.

In reviewing the numerous systems of shorthand that rapidly followed each other, from the period of Mason to that of Taylor, we have avoided entering into a statement of the minute particulars of the several systems, as such a course would only have wearied the reader with a repetition of the same crudities under various names and forms. The following observations from the "Introduction" to Taylor's system, will supply as much information on the authors of the preceding century as is necessary here. No abstract of any system will give the reader a clear idea of it as applied to the writing of the language. To obtain this he must peruse the system itself. Taylor, speaking of the commencement of his labors, says :—

"When I first was attached to the art of shorthand, many years ago, I practised several methods then published, in hopes of becoming master of the best ; but I soon discovered, that in all of them there were a number of deficiencies, which, at different times, I endeavored to supply. As I made further progress, I perceived more imperfections ; till at last I determined to set about forming a completer system of my own, upon more rational principles than any I had hitherto met with. Just as I was about to put this design into execution, a small manuscript upon the subject, by chance fell into my hands, which, corresponding in some measure with the plan I had in contemplation, I continued practising by it, for some time ; making occasional improvements—for upon examination I found it far from perfect. Resolving to give up my whole attention to the study of this science, and having an ardent desire to make still further progress, I began to study the subject very minutely. I then perceived that all the characters which had been hitherto adopted, were improperly chosen. This induced me to prosecute the design I had formed, of inventing a new set of characters for myself, independent of those which I had before used. Having succeeded in this according to my wish, from that time to the present I continually studied to improve, till, in my opinion, the power of

improving was exhausted. Then, and not before, did I determine to appear in printing, and communicate the result of my labors for the benefit of the public.

"It has cost me many years' close application and frequent trials, before I could satisfy myself in appointing each letter its proper representative; and I must confess that I once nearly despaired of producing an alphabet so complete and regular as I hope this will be found.

"The simple marks or characters are assigned to represent the most useful letters of our common alphabet; and the whole are so simple in themselves, that any person capable of writing may make them without the least difficulty; one running through another in the way of joining, forces expedition, as it were, even upon an inactive writer, and are proportionally easy to be retained.

"In the course of my application to this study, I have perused more than forty publications and manuscripts on shorthand writing; some of them, no doubt, have their perfections, but there is none of them with which I am thoroughly satisfied. In the first place, their alphabets seem to be improperly chosen, and as improperly applied; most of their letters being a combination of characters so awkwardly formed, that, if a practitioner can make them at all, it is with the greatest difficulty; and it is with still more difficulty that he can join them one to another, so as to make them be properly distinguished when written. The most simple and proper characters for expedition which I have seen are thrown away chiefly upon such consonants as are but seldom met with in the common course of writing, whilst characters more difficult are assigned to those that most frequently occur.

"Some have characters to represent all the vowels, which they use in common, as in other writing, namely, at the beginning, in the middle, and at the end of words. But this kind of writing ought not to come under the denomination of shorthand. Others, who boast of having improved this method, use characters for the vowels at the beginning or end of a word, and occasionally in the middle. Others again, express them by dots placed in particular places, at the beginning, middle, and end of words; and some take off the pen, and make the following consonant in the vowel's place. As all these methods, in this case of the vowels, are exceedingly wrong, and only serve to perplex the mind, and much to retard the writing, they ought never to be complied with, provided a more regular and concise method can be adopted.

"Another circumstance to be attended to is, that their methods are also crowded with a number of arbitrary and symbolical characters, introduced as the representatives of a particular set of words, with a view of increasing expedition, as they tell us.

In my opinion, however, they have another reason for using them; for their characters not joining one with another, so as to be properly distinguished, they find themselves deficient in the writing of many words, and so are forced to invent characters to represent them. Of these characters, some have adopted many hundreds, and such of their schemes as contain even the smallest number, are sufficient to confound the memory, so that for one person of uncommon genius and memory, who may perhaps have made such methods answer his purpose, there are hundreds of others who have failed in their attempts, and have not been able to use this way of writing even for common memorandums. Such methods, therefore, must not only be perplexing to the inventors themselves, but must prevent practitioners from making that progress in the science which they might otherwise do by a regular and well-constructed system.

"Many bad consequences likewise arise from the use of arbitrary characters; such as, being burdensome to the memory, difficult to be retained, and having a tendency to render the writing unintelligible, etc. This serves evidently to perplex the learners, for it must be a memory very uncommon indeed that can retain such a number of irregular arbitrary marks as are met with in almost every book that has been published upon the subject of shorthand. Besides, these methods require continual practice, for it often happens that after an application of many years, and when the whole life of a practitioner, perhaps, has been employed in the use of these hieroglyphics, they are still grounded so imperfectly on the memory, that should the writing be laid aside but for a little time, even the person who wrote it, is frequently at a loss to read it. That there cannot be a good system where such a method prevails, is now become so obvious, that these characters are gradually sinking into disrepute.

"On the other hand, when we write from a well chosen alphabet, and agreeable to a few good, rational, and easy rules, the characters being grounded on the memory, cannot be forgotten, so that, though the writing be laid aside for any length of time, it will always be found as easy to decipher as on the hour when it was first written, and, without the use of either arbitrary or symbolical characters, be more expeditious than those methods which I have here been describing.

"But however wrong my predecessors may have been in their schemes of short or swift writing, I shall avoid mentioning names, thinking it ungenerous to set forth the imperfections of any particular person's performance, however fashionable such a practice may have become among those who write upon the same subject. I cannot, however, omit to observe that several have set out upon good plans, but have failed in the execution of their work. Others have had neither plan, nor any other thing to recommend their performances to the public, or even to render

them fit for use. And not a few have their characters so very similar, that I, who am so much accustomed to shorthand characters, could not make some of them so as to be distinguished, were I to practise writing them for years. Many of these writers, however, have had the vanity to tell the world, that they have brought the art to its utmost perfection, though experience shows they are much mistaken, and that, after all they have done, great room has been still left for improvement."

Justly considering that five vowels' places about the consonants, as in Byrom's system, were too many, Taylor went to the other extreme, and expressed all the vowels alike by one dot, placed in any position. His rule is :—"A dot, thus (.) being the most simple mark that can be made, it is here appointed the representative of all the vowels, which are always omitted in the middle of a word, as also at the beginning or end, when they are silent, as then the consonants alone will sufficiently convey the sound of such words ; but when a vowel sounds strong before or after any word, it is proper to express it by a dot, to denote that the word begins or ends with a vowel of a forcible sound. Custom will clearly prove this maxim to be well-founded, and that all the vowels can be thus omitted, and yet leave the writing perfectly intelligible.

"With regard to the single vowels, there are but three of them that stand alone [as terminating syllables] in the English language ; (for which shorthand is chiefly calculated) wherefore the single dot will always be *a*, *i*, or *o* ; *e* and *u* never being alone."

The long lists of arbitrary signs for words given in the early shorthands, Taylor discarded entirely, but Harding introduced the following eighteen :—*a affidavit*, ❮ *defendant*, ❯ *plaintiff*, *9 nothing*, ∩ *wherefore*, O *the world*, ⊙ *in the world*, ⊖ *through the world*, ∴ *and the*, ∴ *in the*, = *heaven*, *even*, † *Christ*, †) *Jesus Christ*, ∫ *they*, ⌒ *between*, *betwixt*, : *holy*, -⊖- *throughout*, ℰ *every*.

There were two causes of the difficulty experienced in reading the *a*, *b*, *c* systems—first, the want of a sign for every sound in the language, or the want of an alphabet of forty letters in the place of one containing only twenty-six ; and consequently, the common practice of making each letter of the alphabet the representative of from two to five words, leaving it to the context to determine which of the words was to be read. Taylor's list of "arbitrary words," which is a very moderate one, gives above three words, on the average, to each letter ; thus, in Harding's "Taylor's Improved," we have the following list :—

ARBITRARY WORDS.

B, be, by, been	**R**, are, air, our, or
D, do, did	**S**, is, his, as, us
F, **V**, of, off, if	**T**, that, to, time, unto, into
G, **J**, God, give, go, good	**W**, with, which, who
H, have, he	**X**, example, except
K, **Q**, know, known, no	**Y**, you, your, year
L, Lord, all, will	**CH**, such, chance
M, me, my, many	**SH**, shalt, shall
N, hand, an, in	**TH**, through
P, peace, person, people, upon	IOUS —⟶ conscious

The only safe course is, to make each letter represent *one word*. To this there can be no objection, as the letters are never used singly, except when spoken of *as* letters, and in that case they are better written in longhand.

In addition to this office, each letter, when disjoined from the other part of the word, represented a number of "prepositions" and "terminations," and the reader had recourse to the same system of guessing, to discover which was the right one in any particular word.

There is a want of judgment shown in the selection of the "arbitrary words" in the preceding table. For instance, M represents *my* and *many*. Both words being adjectives, either word might be read in many sentences where it would be impossible to decide by the context which was the right word. So with *to*, *unto*, *into*, placed to T.

Taylor's system, as published by Harding, gives the following list of prepositions and terminations :—

PREPOSITIONS AND TERMINATIONS.

B, ab-, abs-, ob-, obs-	**B**, -ble, -ible, -ibly
D, de-, des-	**D**, -dom, -end, -ened, -ed
F, for-	**F**, **V**, -ful
G, **J**, gen-	**G**, **J**, -ong, -ogy
H, hypo-	**H**, -hood
K, **Q**, can-, con-, accom-, con-	**K**, **Q**, -acle, -ic, -ical, kind
L, al-	**L**, -al, -ally, -el, -less
M, magni-, mis-	**M**, -ment, -some
N, in-, inter-, under-	**N**, -ance, -ant, -ness, -ent
P, par-, pre-, pro-	**P**, -pal, -ple, -part
R, re-, recom-	**R**, -ar, -ary, -ory
S, satis-, circum-, signi-, sub-, super-	**S**, -asion, -esion, -ision, -osion, -usion, -ation, -etion, -ition, -otion, -ution
T, tra, tri, trans-	**T**, -at, -ity, -tude
W, where-, with-	**W**, -with
X, ex-, extra-	**Y**, -ify
SH, sh-, short	**SH**, -shall, -tial, -ish, -ship
TH, th-, theo-	**TH**, -th, -est, -ist, -eth
	CH, -ch, -tian, -cian
	IOUS, -eous, -ious

The principal publishers of Taylor's system are, Manger, 1819, Boston, U.S.; Harding, 1823; in this work the vowels are written on an improved plan, thus $\left|\begin{array}{l} \cdot a \\ \cdot e \\ \cdot i \end{array}\right| \left|\begin{array}{l} \overline{\ } o \\ - u \end{array}\right.$ M'Dougal, 1835;

Feeney, 1837; Odell, 1837. It was translated into French by Theodore Pierre Bertin, and published at Paris by Didot, 1792.

Having given this outline of the most celebrated system of shorthand published in the last century, we pause for a moment, to indulge in a few reflections on the progress of the art, quoting from Lewis's "Historical Account," page 143.

"In retracing the history of shorthand, from the publication of 'Characterie,' by John Willis, to the time of Byrom [and Taylor] it is impossible not to be impressed with the advantages of perseverance in every laudable object, unintimidated by the apparent difficulties which impede our progress. Had the science been abandoned in despair, after various and fruitless trials to extend its utility, how deeply and irretrievably would learning, piety, and justice, have suffered from a cowardice so premature and injurious! But if our ancestors were less elegant or judicious in their taste than their more fortunate posterity, they were decidedly more distinguished by perseverance. Compared, indeed, with their successors who have flourished during the last fifty years, perseverance is the only merit they can claim.

"The systematic correctness and elegance of Byrom [and Taylor], communicated to this ingenious and useful art, a beauty, regularity, and utility, before unknown; and will remain a perpetual memorial of their judgment, sagacity, and taste.

"The labor and the skill required to the formation of the most moderate system of shorthand, can only be appreciated by those who have attempted the experiment. The inventor of an alphabet is always doomed to the mortification of finding that his practical efforts are unequal to his theoretical intentions: he constructs an alphabet in the enthusiasm of the moment, and then discovers that it abounds with imperfections; he resumes his labor, and again disappointed, probably abandons his object in despair. The greatest masters of the art have only attained perfection by unremitted and assiduous perseverance. Had Blanchard (discovering the imperfections of his first system) relinquished the indefatigable pursuit of excellence, how deeply would every individual interested in the progress of stenography have had occasion to regret his determination! It is not improbable that Byrom had tried, practised, and invented a hundred systems previous to his adoption of the loop; and the most celebrated authors in this branch of art have found occasion, in every new edition of their works, to confess their errors, and suggest alterations and improvements.

"The excellence of shorthand depends on the combination of distinctness, beauty, and expedition. To the *first* of these qualities, the claims of the ancient stenographers were few and equivocal; and to the *latter* they were unable to adduce the most trivial pretension. Yet the popularity of the art was gradually and permanently extended. The practice of meritori-

ous men engaged in the courts of law (subjected as they were to innumerable discouragements by the imperfections of the systems they were compelled to adopt) contributed to the diffusion and respectability of the science. Another circumstance tended still more powerfully to its perfection, and its prevalence. Previous to the year 1772 the debates in Parliament had not been submitted to the public but in a clandestine form, and from the notes of the members themselves; or, from the uncertain and imperfect information of the door-keepers and ushers. For the account, therefore, of proceedings in the Houses of Lords and Commons, shorthand was for a long time unnecessary. But when the privilege of reporting was once admitted, the utility of an art by which the speeches of the members could be easily and accurately embodied, recommended it to the attention of every individual connected with a public journal. The attention of men of education, respectability, and public influence, was attracted to the subject, and the circulation of every system promoted by the members of the Parliament and the luminaries of the law. The patronage of Lord Mansfield considerably promoted the success of Blanchard, and many of the brightest ornaments of the art, who yet remain to extend its fame, and improve its principles, have proved its utility in the performance of their public services."

1787. Graham. "Stenography: or an easy system of Shorthand Writing. By the Rev. W. Graham." A striking peculiarity about this system is, that the author throws away the useful sign); it represents no letter in his alphabet; at the same time he employs a compound curve for *j*. In the selection of the consonant characters, some attention is paid to their organic formation:—"Those consonants which are pronounced by the same organ, are also, in their figure, likest one another, in order that if, in the hurry of writing, the character be not distinctly formed, all difficulty of deciphering may be, notwithstanding, wholly prevented. Thus *p* is like *b*, with this difference, that the former is curved at the bottom as well as at the top. *D* is like *t*, only reclining to the right. *F* resembles *v*, only the former raises its top above the line, while the latter measures only the depth of the line. *G* hard is like *q*; yet the first is always formed from the top, and the last from the bottom. *G* hard and *c* hard, or *k*, are similar in figure as well as sound; yet the former is straight, and the latter is curved at the bottom. In fine, *r* and *v* seem to resemble one another; yet their distinction is obvious. The first is a hair-stroke, made always from the bottom; the latter is a black stroke, formed always from the top." The mode of marking the vowels is very obscure, and the system must have been felt to be inadequate to the wants of the writer, both with respect to brevity and certainty.

1788. "Brachygraphy, or a new Shorthand Alphabet; by the help of which alone, any person may, in a short time, learn that useful and expeditious method of writing." A card, published anonymously. Some of the principles of the phonetic alphabet are here acknowledged in the classification of the consonant signs. The vowels are expressed in the common fashion, but signs are provided for a few of the digraphs. The order of the alphabet is:—Simple consonants, *s, z; t, d; r, y, h, m, l, n, p, b; k, g.* Compound consonants, *x, ch, j; w, hw; ng, sh, zh; th, f (ph).* These are called "compound," it is presumed, chiefly in reference to the shorthand signs, which were all formed by the addition of a hook or loop to a simple line. The signs for *x, ch, j,* are made by uniting those for *ks, tsh, dzh,* respectively. *Ph* is probably meant for *v*, which does not otherwise occur. The two sounds of *th* are not noticed. Vowels, . *a*, ∪ *e*, ‹ *i*, ⁄ *o*, ∖ *u*. Compound vowels, › *ai*, ∧ *ee*, < *oo*, > *oi*, ∨ *ow* ∧ *ow*. The pairs of consonants are written by strokes of two lengths; the one representing the spoken letter being twice as long as that which represents the whispered one; thus, — *s*, —— *z*; | *t*, | *d*; and where we have not in language the whispered and spoken form of any articulation, two letters having little or no connection with each other organically are represented by similar signs; thus, ⌒ *h*, ⌒ *m*; ⌣ *l*, ⌣ *n*. It was a good beginning of a rational system by some unknown author, who, had he prosecuted a course of experiments in writing with his alphabet, might have done the world good service. The system was so little known, that Lewis had not met with it.

1789. Mavor. "Universal Stenography; or a plain and practical system of short writing. By William Mavor, LL.D." This is a very neat system, notwithstanding it exhibits occasionally in practice an awkward consonant junction. The principal points of difference between it and Taylor's system are in the alphabet, and a more definite mode of marking the vowels, which is done thus: ' *a* ' *e* , *i* | . *o* . *u* . *y* The use of a comma for the vowels is objectionable; it takes up more time in its formation than the simple dash employed for *o, u,* in Harding's edition of Taylor; and also for the vowels *ω, υ, ψ,* in Phonography. Mavor's treatise went through many editions; the eighth is dated 1807: and since the copyright of the work ceased, it has been issued both in the form of a book and as a sheet, by numerous publishers. The system has not, however, attained so wide a dissemination as Taylor's. Since the days of Rich, Metcalf, and Mason—Byrom, Mavor, and Taylor, are the only shorthand authors whose systems have gone through several editions after

their death. There is some diversity in the dates assigned to Mavor's first-publication. Lewis and Harding give 1789, but Mavor himself, in his advertisement to the third edition, dated 1792, says, "Twelve years are now elapsed since this system was first presented to the public." This fixes the appearance of the first edition in 1780. At this time shorthand was occasionally used as a medium of correspondence, but more in the way of instruction between master and pupil than on general business. Mavor says, that from 1780 to 1792, he was "in the constant practice of writing in his system, *and of corresponding in it*, with such ladies and gentlemen as did him the honor of submitting their proficiency to his inspection."

1795. Rees. "A New System of Stenography, or Shorthand; by which persons of all capacities may make themselves perfect masters of that elegant and useful art in a much shorter time than by any other treatise ever published; particularly recommended to gentlemen educated for the bar, senate, or church. By Thomas Rees." While almost every other writer gives needless explanations and observations on the letters of the alphabet, that his system may assume the dignity of a treatise on the art, Rees seems to have studied how little he could say. He employs full-sized characters for the vowels, and introduces looped and hooked letters among the consonants. The system is comprised in twelve small pages, and three plates. The first plate contains the alphabet, and "the words the characters stand for;" the second, "a list of contractions" for sixty common or long words; and the third, "a table of the manner of joining the characters." The contractions are all made from the writing letters of the Roman alphabet, with the addition of single and double hyphen-strokes above, below, before, and after; thus, *a- afore*, *-a after*, *h- heretofore*, *i inferior*, *=u ultimate*, and the words *hereabouts*, *roundabout*, *thereabouts*, and *whereabouts*, are represented by the common writing letters, *h*, *r*, *t*, *w*, encircled by a line drawn from the end of the letter.

If the alphabet of this system had been a good one it would have proved, on account of its brevity, the most valuable treatise on the art that had ever been published; for there is, in truth, nothing to be said respecting an *a*, *b*, *c* system of shorthand, after furnishing the alphabet, with the arbitrary words, prepositions and terminations, and showing how the characters are to be joined to each other, together with the mode of writing the vowels, when detatched signs are used;—except the general rule to *write by sound* (as far as the old alphabet will allow).

No two authors agree in giving the same list of arbitrary words; thus, in the system of Rees, *l* represents "line, live, lord, will, lie, all;" *m* "me, man, him, many," etc.

To show the state of the art at this time, we quote the whole of this short treatise that relates to the system. It should be

noticed here, that, though a few phonetic systems were published, they were never practised, generally speaking, by any but their proposers. We have never heard of more than one writer of these phonetic shorthands, and this was an instance of a gentleman who used the system of Holdsworth and Aldridge.

Six of the twelve pages of Rees's book are occupied with the title, a brief preface, and advertisement. The explanation of the system, and directions for writing, are given below; there is nothing else of importance in any other system, except a few modes of contraction for the use of reporters.

"The first objects requisite for a person learning shorthand to attain, are the following rules, which he must make himself thoroughly acquainted with, before he proceeds any farther:—

"1. Be very particular with regard to the sound of words, and make use only of such letters as will most readily and certainly express them, without regarding in the least the spelling.

"2. Every word must be finished before the pen is taken off, otherwise the characters will be so blended as not to be legible, even to the writer himself.

"3. There is no occasion for expressing any vowels, except such whose fulness of sound are necessary to complete the sentence.

"The true positions of the characters must in all cases be carefully retained; otherwise errors will inevitably happen, even to the professed writer.

"It will be next requisite to learn the following *observations on the characters*:—

"*A* may in most cases be left out, as it generally serves only to make the letter to which it is joined sound broader; as, for example, *David* may be wrote *Dvd*, which is only sounding the *d* broad, like *da* instead of *dee*.

"*B* may likewise be omitted in the words ending with *mb*; example, *lamb* may be wrote *lm*: likewise *dumb* may be wrote *dm*; without injuring in the least the sound or sense of either.

"*E* may be left out of all words, except such where its fulness of sound is necessary to complete the sentence, such as *even*, *each*, etc.

"*F* and *v* being so much alike in sound, in most cases one may be wrote for the other, especially if more convenient.

"*G* may always be omitted when placed before *n*; example, *gnat* may be wrote *nt*, etc.

"*Ph*, when they sound like *f*, may be wrote with that character.

"The contractions have been made as plain and easy as they can well admit. The manner by which they are to be understood is the following:—

"1. For *above* write a common *a*, and draw a single line under it, which will then make it *above* the line.

"For *around*, or *about*, write a common *a*, and instead of finishing it as usual, turn the line quite round it.

"N.B.—The same rule will serve for all the others, adverbs excepted, which are distinguished by two lines being drawn where one is used for the others.

"There is no occasion for any farther explanation, as they are laid down so very plain that they cannot easily be misunderstood.

"For the terminations *ing* and *ings*, use a mark thus (·) in the singular, at the end; and in the plural, at the bottom of the last letter. For the terminations *tion* and *sion*, use a mark thus (:) *at the end* of the last letter; and for *tions* and *sions* use it *under* the last letter, thus (‥).

"The use of the large table is to explain the manner by which the characters are joined; and it is so constructed, as to show at one view, any two characters which the learner may be at a loss how to join.

"It will be unnecessary to learn it before he has made himself thoroughly acquainted with the other articles, as he will then be enabled to attain it much sooner than he otherwise possibly could do."

1797. * Horstig. The other nations of Europe are indebted to England for the knowledge they possess of stenography, and they have been very slow in increasing the amount. At this late period (1847) Russia has just commenced the practice of the art, as a means for reporting the proceedings of the Government. In 1797, a German, named Carl Gottlieb Horstig, produced a small work on the art, with an original alphabet; the first invented out of England of which we have been able to gain any information. He classes the pairs of consonants according to their organic formation, and marks the two letters of each pair by strokes of different length.

1800. Richardson. "A New System of Shorthand, by which more may be written in one hour than in a hour and a half by any other system hitherto published; which is here fully demonstrated by a fair comparision with one of the best systems extant, [Mavor's], with a short and easy method by which any person may determine, even before he learns this system, whether it will enable him to follow a speaker. By Samuel Richardson." This system contains an ingenious contrivance to save the time of the writer,—rather too ingenious to be practical. The author writes on lines similar to those on which music is written, but the stave consists of only three lines. When a page is filled with these staves, at suitable distances, they are intersected by lines running from the top to the bottom, at the distance of about a quarter of an inch apart. Each of these portions of the stave is allotted for one word, and it is further divided by a short line running across the centre, but extending only a little way above and below the stave. See Figure I. These lines are in-

tended to express the first letter of every word according to the following plan :—

Fig. 1

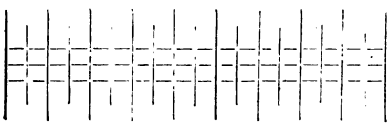


Fig. 2

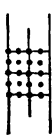


Fig. 3

A	B	L	S
E	D	M	T
I	F	N	W
O	G	P	X
U	K	R	Y

The space between any two of the long perpendicular lines contains twenty distinct places where the pen can be put, as in Figure 2. Each of these places signifies a letter, as in Figure 3 ; that is, the place on the stave which corresponds with the space *a* is to be called *a ;* the place on the stave which answers to the place of *b*, is to be called *b*, and so on. The five vowels occupy the first five places perpendicularly on the left, and the consonants follow in the same order.

In writing any word the pen is laid on the place which stands for the initial of that word, and from this the second letter is written, omitting medial vowels, as in other systems of shorthand. The row of places *above* the stave is given to the letters *h*, *ch*, *sh*, *th*, and the row *under* expresses *ou*, *qu*, *str*, *v*.

The author attempts to prove from the dexterity of a compositor in setting up and distributing types, and from the rapidity with which a little girl seven years of age, whom he saw, could play the piano, that it would be as easy for the hand to be trained by practice to drop upon the right square or crossing, and thus save the writing of a letter in every word.

The manner of writing and spelling is thus exemplified :— To write the word *at*, lay the pen on *a* (the place so called) and write the character for *t*, *end* is written by laying the pen on *e*, and making *nd ; influence* is written by laying the pen on *i*, and writing *nflns*, etc.

He also makes a dot written in each of these letter-places signify two or three different words, after the manner of "arbitrary words" in other systems, and "grammalogues" in Phonography. A comma in the several letter-places also represents two or three other words. When a word-place is missed, and the dot or comma is put one place further to the right, each sign signifies two or three other words. Thus, a dot in the place of *n* is to be read either as *know*, *nigh*, or *knows*. A comma in the same place is *in the*, *in him*, *in her*, *in it*, etc., through all the pronouns. When written one place more to the right, (that is, by missing one of the portions of the stave, or as much as is assigned to a word,) the dot signifies *near*, *nearer*, *nearness*, *nearly*, and a comma in such a case represents *nevertheless* and *notwithstanding*.

This is not considered a necessary part of the system, and is given only for the purpose of securing greater brevity. The whole scheme is thoroughly impracticable. It is of no consequence how many strokes are saved if the writing of the others is not made an easy affair. Richardson boasts that he can write the Lord's Prayer with sixty-three characters, while in Mavor's it requires 123. Other specimens which he gives in his work, show the following numbers of marks in comparison with the same system—525 to 276, 646 to 393, 768 to 301. The manuscript of a work written in Richardson's system for the press, with lines frequently erased, and numerous interlineations, would be an excellent puzzle for a compositor. The system may also be written without the lines, and in this case only differs from the common shorthands in being less distinct.

1800. Harwin. "A new, easy, and expeditious System of Shorthand on an improved methodical plan, designed from a small circle, semicircle, right line, and point; every letter formed for joining and continuation; to which are added the principles for writing modern round-hands. By William Harwin, Norwich." In point of invention, this system belongs to the 17th century, rather than to the commencement of the 19th. The alphabet contains twelve compound characters; strokes are employed for the vowels in all positions; and three lists of arbitrary words are given. The alphabetic signs represent, on an average, nearly two of these words apiece; they are then slightly varied in form, to signify another list of words and prepositions; and they are again varied to represent a third list of arbitrary words and terminations. The curved letters are recommended to be made semicircular, whereas, a fourth part of the circle is sufficient for distinctness. The latter part of the book contains some useful rules and measurements for the formation of a good text-hand style of writing.

1801. Blanc. "Okygrafie, or the art of noting down, or embodying in writing, all the sounds of speech, with as much facility, rapidity and clearness, as they can be expressed by the mouth: a new method adapted to the French language, and applicable to all its idioms; presenting the surest means of conducting a secret correspondence, the characters of which will defy the severest scrutiny. By Honore Blanc." This is a French production, and in some respects resembles Richardson's system. A stave of four lines is used. A short perpendicular stroke placed above the stave, and resting on the top bar, is *b*, when written through the top bar it is *p*; in the uppermost space (as the musicians would say) it is *d*, on the next line below, *t*, etc. The alphabet of the system is thus arranged:—*b, p; d, t; zh, sh; g, k; v, f; z, s; l, r; m, n; a, e, i, o, u, eu, oi, ou.* No such system is likely to survive a first edition, yet Richardson's went through three editions in as many years. People were,

no doubt, captivated with the title, and many supposed that his plan was as practicable as it was ingenious.

Blanc represents the first eight consonants by |, the second eight by (, and the eight vowels and diphthongs by), placed on and between the lines of the stave, from the top to the bottom. By varying these three signs, thus, (for the *b* series, | for the *v* series, and) for the vowel series, or in any other of the six possible changes, and making the several series ascend and descend upon the staff in turn, he provides a number of secret alphabets for conducting diplomatic correspondence. The system is nothing more than an ingenious toy.

1801. Crome. "The Art of Writing Shorthand made Easy; by which this useful art may be attained in the course of a few days. By John Crome, Sheffield." To assist the memory, the principal rules for writing are put into "easy verse." The following specimen of the author's abilities in this way will be sufficient:—

Small words which oft occur, 'tis our design
To express by single letters on the line;
The letter *b* expresses *by* or *be*,
And *can* or *come* are understood by *c*:
Do, *did*, by *d*—by *f*, *of*, *off*, or *if*,
And *g* expresses *go*, or *God*, or *give*:
By *h*, *he*, *how*,—and by *l*, *all* or *ill*,
By *m*, *am*, *me*, or *my*, just as we will;
The letter *n* for *in* and *on*, or *one*,
And *p* denotes the words *up* or *upon*;
Our, *or*, and *are*, by *r* we must express,
And *as*, *is*, *us*, *so*, *see*, are known by *s*;
The *t* is used for *at*, *it*, *to*, *thee*, *that*,
And *w* for *we*, *who*, *was*, or *what*;
The *y* stands for *ye*, *yea*, *you*, *yet*, or *yes*,
Thus does the alphabet these words express.

The work concludes with a list of arbitrary characters for words, of which these are some of the most reasonable—B *baptism*, *baptized*, ꟾ *backslider*, b *blessed*, *b beloved*, ☐ *the bottomless pit*, ⁘ *on the right hand and on the left*, £ *the law*, * *the morning star*, ⸸ *have pierced*, W *wilderness*, ᴍ *wicked*, *wickedness*. The pupil is allowed the privilege of enlarging this table of arbritrary characters at pleasure, "when he can write pretty quick."

1802. Roe. "A New System of Shorthand, in which legibility and brevity are secured upon the most natural principles, with respect to both the signification and formation of the characters: especially by the singular property of their sloping all one way, according to the habitual motion of the hand in common writing. By Richard Roe." A second edition appeared in 1821, entitled, "Radiography; or a new system of easy writing," etc. The system owns a phonetic basis, and the following is the author's analysis of the sounds of the English language:—

Vowels, *ŭ, aw, ŏ, ah, a, ĕ, eh, ĭ, ee, ō, ōō, ŏŏ,* French *ü* (lute, vue). Diphthongs, *i, oi, aye, ow.* Incipients, *y, w.* Consonants, *b, v, d, th, g, k* (as in *lough*, according to the Scotch pronunciation,) *z, zh, r, ly* (as in *lieu, million, seraglio*), *m, n, ny* (as in *new, annual*), *ng.* Of these, *b, d, g,* are abrupt, and all the others continuable; *m, n, ny,* and *ng,* are nasal, and all the others oral; *v, th, k* (lough) and *sh* are rough, and all the others smooth; and *r, l, ly, m, n, ny,* and *ng,* are called liquids. Breathing, or aspiration, *h.*

The elements hitherto exemplified are, as already observed, all that can be produced by diversity of organic formation, but we are furnished with as many more by the mode of enunciation, which is of two kinds, a *soft* and a *hard*, produced by appropriate degrees of intensity in the emission of the breath, and also in the appulse of the organs, whenever the latter is concerned. They are *p, f, t, k, s, sh, th.*

The system is about half as long as common writing, and is neither distinct enough for longhand, nor brief enough for shorthand.

1802. * Hodson. The alphabet of this system contains but three compound characters, and is said by Lewis to be the shortest of any, except Richardson's that had then appeared. It is also the least legible.

1803. * Prosser. "Shorthand made easy to every capacity, or a new system of stenography. By M. Radcliffe Prosser." This system is said by Lewis to be a combination of the systems of "The Alphabet of Reason," and of Holdsworth and Aldridge; and that in endeavoring to unite the excellencies of both, Prosser has adopted all their faults. The writer of the "Historical Account of Shorthand," seems, however, unable to give an accurate account of any shorthand system that departs from the order of *a, b, c,* and discriminates the various sounds of *a, e, i, o, u.* His notices of the phonetic systems of Lyle, Holdsworth, and Roe, are exceedingly meagre and misleading. We cannot, therefore, place implicit confidence in his estimation of Prosser. Another work written by this author is entitled, "Cryptography, or an Essay intended to render common writing sufficiently brief to note down the words of orations," etc. According to Lewis, this "is only a transposition of the letters of the alphabet for the purpose of secrecy and expedition. There are two alphabets of large or capital letters, and two alphabets of small letters. The forms of some of the letters are a little varied. It is necessary to observe this in order to avoid ambiguity."

1806. * Nicholson, "Stenography; or, a new system of Shorthand, included in a single page. By George and Samuel Nicholson, of Ludlow." Lines of different lengths are employed for the letters *l* and *r*, *m* and *s*. The adoption of this principle in the simple alphabet, the foundation of the system, is incompatible with distinctness. Strokes longer and shorter than those used in the standard alphabet, should be employed only for

double and treble letters. The system exhibits a great deficiency in the essential qualities of simplicity and entirety.

1810. Clive. "Mavor Abbreviated by the Application of a new principle to his system of Universal Stenography; an entirely new and completed book of shorthand, perfectly legible, distinct in its parts, and adapted to every purpose of neat and expeditious writing. By I. H. Clive." In adopting Mavor's alphabet, the author first rejects from it the letters formed with loops and hooks, and substitutes simple strokes that already represent letters in his alphabet; but, for the sake of distinction, he writes them *below the line*. As a necessary consequence, words are frequently carried to an inconvenient depth, but, to compensate this defect, he has an alphabet of simple characters, and the system is much briefer than Mavor's; but it is questionable if the aerial motions of the pen in traveling over so much extra paper, do not counterbalance this advantage. The book displays literary talent, a quality rarely met with in shorthand performances.

1811. *Xamarillo. "Curso Taquigrafia Espanola, or a course of Spanish Shorthand." Lewis gives the following account of this work. "The author divides his characters into the pure *a, e, i, o, u*, and into the impure, which he divides into labials, or letters formed by the pressure of the lips; dentilabials formed by the conjoined operation of the lips and teeth; dentals, formed by the teeth; paladials, formed by the palate; paladi-linguals, formed by the palate and the teeth; and gutturals, issued from the throat. The alphabet is adapted from that of Mason, to the construction of the Spanish language. The mode of joining and of spelling exactly resembles that which is generally practiced by English stenographers; the rules of abbreviation are omitted, and the book, small as it is, is filled chiefly with eulogies of the author's tutor, who taught him stenography at Madrid, and attestations to the utility of his system."

1812. Sams. "A Complete and Universal System of Shorthand; on a plan entirely new; rendered easy to any capacity, and by which a student may attain the perfection of following a speaker in six weeks." This book had reached the fourth edition in 1829. We take our account of it from the latest copy. In addition to the signs for the letters of the old alphabet, the system contains shorthand letters for all the principal combinations of consonants that begin words; thus a sign is given to represent *sc, sch, sk*, which is used alike in *scandal* and in *scene;* another character represents *sm, sn;* another *sp, spl*, etc.; there being seven double and treble letters commencing with *s;* but the forms of the characters bear no relation to the form of *s*. Each of these single or multiple consonants is written *above* the line when the following vowel is *a*, *on* the line when it is *e, i*, and *under* it when the next vowel is *o, u*.

The list of "arbitrary words" (corresponding to the phonographic "grammalogues") is increased greatly beyond the number in any other system, by making all the single, double, and treble letters represent two or three words in each of its three positions. The system is altogether unfit for either private practice or reporting.

1813. Mavor's Longhand. "(May be acquired in one hour.) Macrostenography; Long Shorthand, or the art of combining swiftness, secrecy, and perfect legibility with every person's common hand writing, and applicable to all the purposes of stenography. Containing some observations on written hand in general, and obviating the difficulties and inconveniences of stenographic characters. To which is subjoined the art of dactylology; or speaking with the fingers. London: 18mo, 36 pages, two plates with examples of abbreviated longhand; and one on dactylology; price 3*s*." This "attempt to rescue swift writing from arbitrary characters and difficult acquisition," and which is said to have been "confirmed by ample testimony of its utility," is dedicated "to the reverend the clergy, the profession of the law, and the faculty of medicine; and to clerks and penmen of every description." Its publication forms an interesting chapter in the history of *a*, *b*, *c* shorthand. No author's name is attached to it, but we have what we consider indubitable evidence that it is the production of Dr Mavor, the author of one of the few systems of stenography—only five, those of Rich, Mason, Taylor, Mavor, and Lewis—that have been much practised.

The first chapter, "On writing in general," gives a sketch of its history, and some useful remarks on the formation of a good running Roman hand. The second chapter, "On the general use of contractions in written language," mentions the existence of shorthand characters among the Romans, and refers to the origin of the art in England. "Till the beginning of the sixteenth century, or perhaps near its close, no regular stenographic alphabet had been invented; and this country has the honor of producing it: and for a long time, if we may believe Locke, it was known only and practised in Britain.

"The first attempt at stenographic characters was rude and inartificial, and only superior in obscurity to common writing. By successive endeavors, a greater degree of perfection was displayed in some systems, but like everything depending on the taste and fancy of individuals, and not sanctioned by universal suffrage, the characters and modes recommended were as various as the writers on the subject; and some were satisfied with capriciously transposing and altering what their predecessors had vainly endeavored to establish, as the *ne plus ultra* of the art, the principles of which must ever be vague, and a knowledge of it confined to comparatively few.

"So numerous are the schemes of short writing in this country,

that it is difficult to discover the particular system used, and too much toil to decipher what has been written in this kind of character, however curious or valuable the compositions committed to it may be. It is almost as easy to acquire a new language; and though *the present writer has had much practice in the art*, he has long ceased to employ it on common occasions, convinced that every valuable purpose may be answered by common hand, and the prescribed rules of abbreviation.

"It is sufficient on this occasion to observe that, with respect to stenography, the superior simplicity of the characters, and the total omission of vowels in the middle of words, are the only real improvements that have been made in the art since its introduction; and the difficulty both of learning to read and write, even the easiest of them, is such that they can never be employed in thousands of instances where an abbreviated mode of writing in the common running hand would be highly desirable. It is in the hopes of accomplishing this object, and of giving it some degree of *universality* that the following scheme has been submitted to public decision." The particular mode of abbreviation recommended in the work, is contained in the following short rules:—

"1. Vowels, as being only simple articulate sounds, without any danger to legibility, may be wholly omitted in the middle of words, as for *diligent* write *dljnt; master, mstr.*

"2. A vowel, when not strongly accented in the first syllable of a word, or when mute in the final, may likewise be omitted, as for *extreme* write *xtrm.*

"3. But when a vowel or vowels form the first or the final syllable of words, or are strongly accented, this mark ⌣ is to be added to the first or final consonant, [in the following examples a hyphen (-) is used for this mark,] which, with the help of connection, will always indicate the particular vowel intended; as for *enemy*, write *-nm-;* for *audacity* write *-dst-.*

"4. As the orthography is wholly to be directed by the pronunciation, of consequence all quiescent consonants, or those which are nearly so, are wholly to be omitted; as for *might* write *mt; strength, strenth; exemplar, xmlr.*

"5. In conformity to the above rule, and to promote greater expedition, two or more letters may sometimes be exchanged for one of similar sound; as *facts, fax; districts, distrix; thigh, thi.*

"6. When two consonants of the same kind or sound follow each other, one only is to be written; as *command, kmnd* or *cmnd;* but if a vowel comes between two consonants of the same kind, both are to be written; as *remember, rmmbr; sister, sstr.*

"These six rules are fully sufficient to answer every common purpose of abbreviation; but when a greater degree of expedition is required, the *initials, finals*, or *radicals*, according to the fancy or the judgment of the writer, will enable any good writer, with

adequate practice, to follow a speaker without any danger to legibility, as in stenographic arbitrary characters. Another advantage is that the foregoing rules are applicable to all languages, and may be practised by those who cannot spell accurately in any."

The following example of this mode of abbreviation is given.

BKS.

"F t rlst -gs bks hv bn t sls -f t ws & t dlt -f t nqstv -n e kntr-whr svlstn ws nn & w -t thm wht - blnk wd lf -pr ; -l t nlg w-kn -qr f -ktl xprns -s xtrml- lmtd bt bks ids -s t- t -qntns -f tms lng pst -f nsns nw n- mr -f snss nvntd kltvtd & brt t- prf ksn b t lrnd & ngns -f e klm & -g.

"-T dskvr- -f ltrs -s -f sch mprtns tht mn- hv -skrbd -t t- -dvn -rgn. W- -n vn ndvr t- trs -t t- -ts srs. Bt lrnng w -t nfnt lbr kd nvr hv bkm g hd -t nt bn dfsd thr- t mdm -f t prs. Tht nbl nvnsn t rt -f Prntng plss t mdrns -n - mst nv^b stsn cmprd w t nsnts & n bt grs ntsnn -r crmnl ndf cn nw plt -gnrns -r prcld k. T -vns -f nfrmsn -r nw pln & drk t fntns -f sns -r nlkd & t lvng wtrs nvt -s t- tst. T sprngs -f t mss -r n- lngr fbls & nthr rlgn nr mrls -r rpd -p -n t vl -f mstr- -r cnsld f nqrng mnds.

"Hw thnkf thn -t w- t- b- fr t ^r prvlgs t- wh w- wr brn & hw -grl- -t yth t- cltvt - tst fr ltrtr wh wl fl -p t blnks -f lf w -ms^m -kp-t ists -f nj^m & ld t- tht mprv^m -f t sl wh w- hv rsn t- sps wl nkrs t hpns -f -trnt-.—*Mvr's Fthr's Gft, v.* 1, *p.* 1."

BOOKS.

"From the earliest ages, books have been the solace of the wise, and the delight of the inquisitive, in every country where civilisation was known ; and without them, what a blank would life appear ! All the knowledge we can acquire from actual experience is extremely limited ; but books introduce us to the acquaintance of times long past—of nations now no more—of sciences invented, cultivated, and brought to perfection, by the learned and ingenious of every clime and age.

"The discovery of letters is of such importance, that many have ascribed it to a divine origin. We in vain endeavor to trace it to its source. But learning, without infinite labor, could never have become general had it not been difused through the medium of the press. That noble invention, the art of printing, places the moderns in a most enviable situation, compared with the ancients ; and nothing but gross inattention or criminal indifference can now palliate ignorance or preclude knowledge. The avenues of information are now plain and direct ; the fountains of science are unlocked, and the living waters invite us to taste. The springs of the muses are no longer fabulous ; and neither religion nor morals are wrapped up in the vale of mystery, or concealed from inquiring minds.

"How thankful then ought we to be for the superior privileges

to which we were born; and how eagerly ought youth to cultivate a taste for literature, which will fill up the blanks of life with amusement, occupy the interstices of enjoyment, and lead to that improvement of the soul which we have reason to suppose will increase the happiness of eternity.—*Mavor's Father's Gift*, v. I, *p.* I."

The evidence we have to offer that this work is the production of Mavor the stenographer, may be briefly summed up thus:—

1. A similarity of style in "Macrostenography" and Mavor's "Universal Stenography."

2. Mavor's work, "The British Tourists," in six volumes, at that time just published, is advertised on the cover of "Macrostenography," and no other work is placed in connection with it.

3. The late Mr Plowman, of Oxford, a shorthand writer, who presented a copy of the work to the writer of this History, said, in reply to an inquiry as to the author of the work, "I believe it to be Mavor's, because I bought several copies at his sale, with other works, and in a copy that I have by me now, there is a memorandum in pencil, mentioning that he had on hand about sixty copies. The gentleman who arranged his library for sale, has no doubt that Mavor was the author of the work."

We should not have dwelt so long on this subject, which does not properly belong to a history of stenography, but for the purpose of adducing evidence from the mouth of a famous *a*, *b*, *c* stenographer, that any system of shorthand based upon the common alphabet, must necessarily be unintelligible. His abbreviated longhand is not much more legible, while it is by far too long for a reporter to be able to record 150 words per minute by it. To the readers of this Journal [the *Phonotypic Journal* for 1847, in which this History first appeared], who are mostly writers of Phonetic Shorthand, it is needless to observe that the first great recommendation of Phonography is, its perfect legibility, and the second its rapidity; in both of these respects no other system of shorthand writing can equal it. It is needless, we say, to mention this—except to the end that phonographers may give due prominence to the fact in recommending the system for universal adoption.(1)

1813. Lawson. "Chancery and Court Hand Explained, with an easy, rapid, and distinct Shorthand. By Edward Lawson, barrister." A plate facing the title, shows the various grotesque forms which the letters of the writing alphabet have been made to assume in the "court [or lawyer's] hand;" gives an explanation of many contractions employed therein; and, as a specimen of this kind of writing, a "subpœna to testify" is introduced.

1. Since writing this page we have looked into "Mavor's Miscellanies," 8vo, 1820, and, as a foot-note to a short article on Stenography, we there found Mavor's own acknowledgment, in his old age, that he wrote "Macrostenography."

The shorthand, which is the principal portion of the work, is a poor production, and looks worse than it really is, in consequence of being so badly engraved. It is as far from what shorthand ought to be as the specimen of chancery and court hand is from good longhand writing.

1814. Dangerfield. "A New and Simple System of Shorthand, by which any person may learn to write with great rapidity in a fortnight." In 1834, the author published a second edition of "A Stenographic Lecture," in the course of which he introduces his system. It is one of the worst in existence. He is so ignorant of the principles that regulate the construction of an alphabet, that the same sign is used for *s*, *x*, and *z*; also for *j*, *ch* and *sh*. In selecting his arbitrary words, he gives to *b* the following seven adverbs—*before*, *behind*, *above*, *beneath*, *beyond*, *between*, *about*. And as the sign for *b* also represents *p*, he makes it represent *people* in addition. Almost anyone of these adverbs may be read for the letter *b* in a sentence, to the utter confusion of the passage. The best stenographers of the old school generally observed the rule that all the words placed to any particular letter should be of different parts of speech, so that one could not be read for another without turning the passage into nonsense. Several systems similar to this weak performance have appeared within the last twenty years, but it is unnecessary to quote their titles in this History.

"In 1815," says Lewis, towards the close of his "Historical Account of Shorthand," was published "'The Ready Writer, or *ne plus ultra* of Shorthand, being the most easy, exact, lineal, speedy, and legible method ever yet discovered, whereby more may be written in forty minutes than in one hour by any other system hitherto published.' By the new method laid down in this book, and without the assistance of a teacher, any person who can but tolerably write his name in common writing, may, with the greatest ease and certainty, take down from the speaker's mouth, any sermon, speech, trial, play, etc., word by word, and may likewise read it distinctly at any distance of time after it is written. Invented and perfected by James Henry Lewis, of Ebley, near Stroud, Gloucestershire. The unparalleled success which has attended the dissemination of the above system, precludes the necessity of descanting on its peculiar advantages: it is amply sufficient to observe, that it has completely superseded all others, in the Courts of Law, and in both Houses of Parliament,—that it is universally adopted in every respectable seminary of education throughout the United Kingdom; and has passed the approbation of both our Universities, in a manner which can only be equaled by the liberality of those celebrated judges of literature, who have pronounced it to be 'the best they have ever seen.'"

We find nothing in the system to justify these strong asser-

tions of its excellence, nor can we discover that it has ever been used in Government reporting, or taught in schools, so extensively as the systems of Byrom, Taylor, and Mavor. Indeed, the fact that a copy of the system was not, and is not to be obtained but by a person's becoming a pupil of Mr Lewis, would effectually prevent any such extension. What the author means by its having "passed the approbation of both the Universities," we are at a loss to know, and it is certainly not usual for the Universities, that is, their governing bodies, (such as their senates,) to pronounce verdicts upon the values of books, and publish their opinions in such terms as we are led by Mr Lewis's inverted commas to suppose he intends as the expression of their opinion, "this system is the best we have ever seen." This may be a literal quotation from the opinion expressed by some pupils of Mr Lewis's, who may also have happened to be members of some University; but it must be, in that case, their individual opinion, which is, of course, very far from being the deliberate sentence of a learned body.

The alphabet contains four compound characters; namely, for *g* and *j*, *h*, *x*, and *ch*. The system is displayed in a coarse style of rhyming; and even the title-page is given in the same manner, as follows:—

Say—would you gain the ready writer's speed,
And when you've written, with much pleasure read,
What from a speaker, of a fertile mind
And rapid utterance in your notes you bind;
You'll find, of every method yet composed,
That the Lewisian system here disclosed,
Will please you best—your ardent hopes repay,
And all that's swift and legible display.
View in these pages—like a mirror bright,
That art divine, now bursting on your sight!
In charms like those of peerless Beauty's smile—
That won the heart it seeks not to beguile!
See in this book the wondrous plan reveal'd,
Which heaven from mortals hath till now conceal'd!
Trace in each page the ready writer's mind,
'Tis here his shorthand secrets are divined.
Why seek, in other systems, with such pains,
The matchless property that this contains—
And this *alone*—in vain you may pursue,
With lengthened toil, and ardent study too,
The noble art of writing swift as speech,
And all the pleasures of its aid to reach;—
For waste of time, and disappointment's sting,
The practice of the various schemes will bring!

This book was composed by James Henry Lewis,
Whose plan, as you'll see, most perfectly new is;
'Tis arranged in a manner both plain and terse,
And the whole of the system is written in verse:
For the use of his pupils, for them 'twas composed;
And only to them are its secrets disclosed.

'Tis entered at Stationers' Hall, you'll see,
Which has rendered the work secure to me.

This is the date I have resolved to affix,
Wednesday, July the twelfth, eighteen-twenty-six.

The price of this book is nineteen and sixpence,
Which of course must be paid in the present tense.

Nineteen and sixpence! for fifteen quarto leaves, printed only on one side in large type, and with plenty of spare paper. The book contains no more than a person could copy out in Phonography, with ease, in an hour. Another edition, dated, "Falmouth, 1832," reads,

The price of this book is sixteen and sixpence,
Which of course must be paid in the present tense.

The shorthand character for the consonant marked in italic, in each of the following words, represents the whole word:—"*o*bject, *d*iscover, *f*requent, *g*overn, *h*abit, *k*ind, *l*awful, *i*mitate, *n*ecessary, *p*ublic, *q*uick, *r*espect, *s*carce, *t*ime, *w*icked, e*x*pect, *y*ield." The addition of a tick to each letter (written sometimes before, and sometimes behind,) makes it the representative of another word; thus, | *public*, |– *perfect*, — *time*, ⊥ *temper*. This second list of words is:—"*o*bserve, *d*eliver, *f*orgive, *g*eneral, *h*appy, *k*now, *l*abor, *i*magine, *n*eglect, *p*erfect, *q*uestion, *r*eflect, *s*erious, *t*emper, *w*orthy, e*x*traordinary, *y*ourself." These are all words of rather unfrequent occurrence. The vowel signs represent the following words:—A∖ *an, and*; E/ *he, thee*; I› *my, may*; O *no, so*; U– *you, your*. Many very frequent words are represented by arbitrary characters; thus:—f, *for, from*, —› *give, gave*; ⌒ (a repetition of *m*) *can, come*; ,, *ever, every*; ∫ *of, often*; = *our, own*; γ *that, there, therefore*; ⊥ *up, upon*; ⌣ (a union of *n*, *n*) *only, over*, etc.

These arbitrary characters are said to be "totally distinct from the system, and may be learned or not, as the pupil pleases." They are, however, introduced as "adapted to every system of shorthand," and are recommended thus:—

Would you in this art succeed,
And a first-rate writer prove;
Learn these marks—they'll wing your speed
Faster than the tongue can move.

While the system can boast of but a moderate degree of brevity, it is characterized throughout by great indistinctness in the art, arising from the want of an orderly arrangement of its several parts, and from a more than customary disregard of the principles of alphabetic writing.

The alphabet of the system—one of the simplest that has been devised on the *a*, *b*, *c* arrangement of letters—has been published by other shorthand writers. An admirable little treatise on the art, containing Lewis's alphabet, was published in 1838, by T. C. Foster, professional shorthand writer and reporter, *Standard* office, Liverpool; entitled "Plain Instructions for the

attainment of an improved, complete, and practical system of Shorthand," 12mo, 41 pp., and 4 lithographed plates, price *2s. 6d.*

W. H. Sigston, of Queen Square Academy, Leeds, published it on a large sheet (post size) exhibiting the whole system at one view by a beautiful copper-plate engraving for the upper part, containing the shorthand characters and examples, and letter-press directions for the learner underneath. This work (undated) was issued at *5s.*

In 1841, J. H. Buck published the system in a small work entitled, "The Stenographic Standard; or, a practical system of Shorthand, combining simplicity, brevity, and perspicuity;" 18mo, 32 pages, with woodcut shorthand characters; price *1s.* The alphabetic signs for *d, c, l, q, y,* are altered.

In connection with Lewis's system of shorthand, should be noticed his "History" of the art, by which, more than by his system, he has done the world service. The title of the work is, "An Historical Account of the Rise and Progress of Shorthand, extracted from lectures delivered at different periods by the author; comprehending an impartial and critical examination of the various systems down to the present time, illustrated with numerous examples of their comparative excellence and defects; also the true date and title of each system, accompanied with its respective alphabet. By James Henry Lewis, of Ebley, near Stroud, Gloucestershire, inventor and original propagator of the new method of teaching writing; professor and teacher of shorthand; author of a treatise on that art, on an improved plan, and shorthand writer in the Courts of Law. London: printed for the author, and published by Sherwood, Neil, and Jones, Paternoster row. Price one guinea. 1816." Small 8vo, 240 pages.

We are indebted to this work for our notice of many of the early authors, copies of their systems being now unattainable. It exhibits, in some parts, a style of composition so superior to that of the "Lewisian system of shorthand," and the author's circulars as a teacher of longhand and shorthand writing, that we must suppose these portions of the volume were furnished by another hand. As a review of preceding authors, the work is meagre, and sometimes misleading. The reflections introduced on the importance and gradual development of the art of stenography are generally judicious. The concluding remarks may be regarded as a prophecy, and a similar one is given in Moat's shorthand (1833), which we have reason to hope will be fulfilled by the wide diffusion of phonetic shorthand.

"Two hundred years have elapsed since the introduction of a rational system of shorthand to the notice of the English people. It may, without injustice, be concluded that, had the number of systems been less by one half, the proficiency and number of the pupils would have been greater. The embarrassment of the student would have been less, and the more excellent the system,

the more frequently it would have been studied; and instead of a variety of useless and perplexing innovations, the science would have been distinguished by regular and systematic improvements.

"The triumph of stenography, however, over all the difficulties by which it has been opposed, is decisive and complete. It is now [1816] diffused throughout every class of English society [?], and is generally practised in the most enlightened kingdoms of the continent [?]. It forms a principal object of tuition in our eastern seminaries, and has attracted the attention of professional men in the United States of America. Many of the most valuable notes and observations of celebrated travelers, in every region of the globe, have been committed to shorthand, a circumstance which has enabled them to describe the objects of art and nature, with convenience, secrecy, and despatch.

"The powers of human genius, and the gradual progress of discovery in every art and science, induces us to believe that, notwithstanding the comparative perfection to which stenography is brought, the era is not far distant when its utility and excellence will be still more propitiously enhanced, and a universal language, adapted to every clime and nation, shall be deduced from the application of its principles. From the time of Locke to the present day, its merits have attracted the notice, and commanded the eulogium of eminent philosophers, and its acquisition has been diffused beneath their sanction, throughout the great majority of the seminaries of education. Its practice has become one of the most important sources of professional emolument; and the advantages accruing to a reporter in the Courts, from a knowledge of the art, are too obvious to be explained."

1815. Stones. "A Complete System of Shorthand, adapted to the Pulpit and Courts of Law, and to every purpose of neat and expeditious writing, perfectly legible and distinct in all its parts. By A. W. Stones." Whitby: 12mo, 109 pages, 9 copperplates; 5*s*. The vowels are written as in Mason's system, except that *a*, *i*, *o* are marked by a dot, and *e*, *y*, *u* by a comma. The consonant signs are injudiciously chosen, and consequently do not join well in the writing. "I principally establish my claim to superiority," says the author, "on the perspicuity of the arbitraries, and on the reduction of the alphabet." Hooked letters are avoided in the alphabet, by the adoption of curves of different sizes; thus ◡ *l*, ◡ *s*, ∪ *w*. The "arbitraries consist of eighty signs, arranged ten in each line, with a letter-press explanatory key. Each of these signs denotes a word, or generally a number of words, or a sentence. We quote two of the lines as a specimen of the author's "perspicuity:"—" ⁄ be, by; C knoweth, congregation, church, Christ, Christian, creature, or chaff; ı did, dead, death;) if, of; ○ judge, judgment, give, gracious, glorious; ∩ have, heaven, he; ∪ hell, ill, all, law;

⌒ many, may, me, might, my; — hand, in, on, known, one, any, no, not; (prosper, prayer, people, planted, perhaps; ò above, below; + + both together, through them both; δ the world passeth away, and the lust thereof, but he that doeth the will of God abideth for ever; ⊙ light is come into the world, but men love darkness rather than light because their deeds are evil; „ the doctrines of the Gospel; " the plaintiff; „ the defendant; „ magistrates; " commitment, or bail; „ reproof or pardon, absolution, or forgiveness of sins." Not a fourth part of the book is occupied with shorthand; the remainder contains extracts and essays which the pupil has to copy out, arranged under the heads :—"Of ingratitude to God; A description of the passions, or the natural affections of man, with the use and abuse of them; An introduction to the arts and sciences, explaining the phenomena of nature," etc.

1815. Bobbett. "A New System of Stenography or Shorthand." By J. H. Bobbett. Bristol: 32mo, 21 pages and 3 plates; price 1*s.* 6*d.* The peculiarity of this system is that "there is not a perpendicular character in it, each being formed so as to render the writing quite uniform, regular, and straight;" thus, one of the best shorthand signs, |, is thrown away. Signs are appropriated to some useful double consonants, but in a very ambiguous manner; thus one is given to each of the following *clusters* of letters :—*br, bl; dr, du; fr, fl; gh, ph; gl, gr; pr, pl; sc, rh, st, str, sp, spr.*

1818. Floyd. "The Art of writing Shorthand made Easy, being a concise and complete system of Stenography on a new plan. By A. Floyd, Warrington, : 8vo, 32 pages and 3 plates; price 2*s.* 6d." This is one of the worst systems ever published, as an inspection of the alphabet, and the lithographed specimen given at the close of this "History," and copied accurately from the author's engraved plate, will show. The usual stenographic plan of classing *f* and *v*, *s* and *z*, etc., under one sign, is here rejected, and a distinct mark is given for each of the twenty-six letters of the alphabet.

1819. Hunter. "An Easy System of Shorthand Writing, selected by Mr Hunter, teacher of stenography, Edinburgh." 8vo, fourth edition, 43 scanty pages, and 3 plates; price 5*s.* The alphabet is neatly selected, (not borrowed entire from some other author,) but the system contains nothing which particularly distinguishes it from other systems of English shorthand. It is rather longer than most others published about the same time.

1819. Farr. "A New and Practical Method of Stenography, or Shorthand Writing. By Richard Farr." London: small 8vo, 74 pages and 3 plates; price 6*s.* This system presents a very straggling appearance, in consequence of being written

through the line instead of *upon* it; that is, the words extend as much below the line as above, in obedience to the following rules:—When a word begins with a consonant, the first letter is written so that as much of it shall appear below the line as above it. When a word commences with either *a*, *e*, or *i*, the next consonant is written above the line, and if the initial vowel is *o*, *u*, or *y*, the consonant immediately following is written below the line. The hand is therefore much driven about that it may alight on these several positions which are sometimes very distant from each other. The alphabet is adapted from Mavor, with a few variations; an additional sign is given to the letters *f*, *g*, and three signs are provided for *v*.

1823. Jackson. "Two New and Efficient Systems of Stenography, or Shorthand Simplified, with plates; the first in nine characters only; the second in nineteen; in which the resemblance of the common hands is closely observed. By George Jackson." London: 12mo, 32 pages, and 3 plates; price 5*s.* 6*d.* The astonishing feat of furnishing an alphabet of twenty-one consonants with representatives by means of nine signs, is accomplished thus:—*K* and *q* are rejected, and the signs | ( ) — ⌒ ⌣ \ / o struck downwards, or from left to right, represent *t*, *c*, *d*, *m*, *x*, *b*, *v* and *w*, *p*, *s* and *z*, and when struck upwards, or from right to left, *h*, *g* and *j*, *f*, *n*, *y*, *l*, *, *r*.

The back-stroke marked (*) is the sign of repetition, and signifies that either the last letter written is to be read again, or that the letter which is expressed by the same sign written in the opposite direction, is to be understood. This expedient is necessary, because it frequently happens that the back-strokes and the up-strokes cannot be written, as for instance, *n* cannot follow *m*, and such words as *men*, *mean*, *moon*, are written with — *m*, and this backward up-stroke. The letters sometimes cross each other, and then it is impossible to tell which was written first; and generally there is no other plan than guessing to find out which way to read the word, whether forwards or backwards! The author recommends the student to avoid the injurious practice of writing according to sound,—"a practice extremely injurious to *young* persons, whom he would advise to abbreviate their words, rather than commit those barbarous errors in orthography peculiar to shorthand writers, however plausibly defended." Jackson leaves out silent letters, but this he considers writing by abbreviation, and not by sound.

In his second system, a complete shorthand alphabet is given, with a distinct mark for each consonant, except that *s* and *z*, *v* and *w*, have one sign in common. The letters *n* and *y* are still allowed to be struck backwards and upwards, as terminational signs. In both systems the vowels are written by short detached signs, but they are very seldom inserted in the author's exam-

ples. Many impracticable and even ludicrous schemes have been published under the title of shorthand, and this is one of them.

1825. Bennett. "Shorthand Explained: being a concise exposition of the art, on principles generally established, with improvements and alterations, designed to win the attention of the student, and to repay his assiduity. By John Bennett." London: 12mo, 46 pages, 9 plates; price *4s. 6d.* An unusual number of arbitrary words are placed to the letters, the average being 5¾ to each! And the system is so burdened with non-alphabetical marks for words, and recommends so free a use of contractions and omissions of letters in writing, that it is no wonder we never heard of its being written by any other person than the author.

In 1827, he published a useful work, entitled, "An Introductory View of Shorthand, with a critical examination of its moral influence on the mind and character. An Essay. With an Appendix, consisting of definitions of stenographical terms, with explanatory notes, etc., forming a theoretical analysis of the art." London: 12mo, 36 pages, price *2s.*

1824. "Shorthand Simplified." Published anonymously; 8vo, 17 pages, 4 plates; price *4s.* This is a slight modification of Mason's system, and is evidently the production of an educated man. It contains nothing new in the art, and only differs from the alphabet of Mason, as adopted by Gurney, in the letters *b, i j, v w, y.* The bad practice of disjoining the consonants for the purpose of expressing intermediate vowels is continued. Nothing superfluous is given to swell out the book, nor is anything necessary for the information of the pupil left unsaid. It would now be considered a dear compendium of Mason's system, but it was at the time of its publication the cheapest then in existence. The advantages of a knowledge of shorthand, and the means of attaining it, are thus referred to:—

"Shorthand possesses three advantages of considerable value;—1. Expedition in writing as a private convenience; 2. As a mode of correspondence or communication with others; 3. As a means of taking down a speech, that is, of following a speaker.

"The first is of importance to every man who has much to compose, write, or transcribe, for his own use; and will be found by all who take the trouble to become acquainted with it, to be the most important object of the three. The second is a very considerable advantage, and would become of great value if one and the same system could be enforced by law or were adopted by general consent. The third is a professional rather than a private attainment, and is not the object of the present publication. To teach this effectually would require considerable addition to the rules, and much practice. It also requires little room. It makes a writer not object to the trouble of correcting

or re-copying his manuscripts. It prepares comfortably for the aid of an amanuensis. It enables the person to present to the eye a succinct view of a speech; and it at present unfortunately serves as a secret character.

"Though, like all other things worth knowing, shorthand is not to be acquired in a few hours, the learner may rest assured it is nevertheless a study not attended with considerable difficulty; and it is hoped that the proposed system, and the mode in which it is here explained, will be found short, simple, and comparatively easy.

"The learner should be apprised that as each part depends upon that which precedes, it is of the highest importance to become thoroughly acquainted with every paragraph and sentence as he proceeds, so as to remember it without an effort, and without the possibility of mistake; this will be found to save infinite trouble and some perplexity. If the learner will make himself quite perfect as he advances, he will find no difficulty."

1826. Williams. "Academical Stenography, being a simplified system of shorthand, adapted to the juvenile capacity. By Theophilus Williams, preceptor of youth." London: 8vo, 270 pages, 4 plates; price 12*s*. That the author of this volume intended it as a practical system of shorthand, there can be no doubt; it would, however, be impossible for anyone else to take the pains to read it through without looking upon it as a great joke upon the art. We need instance only one of the hundred frivolities of which the work is composed. Sixty-eight pages are occupied with a "Table of arbitrary abbreviations." This table is in fact a dictionary, and is divided into sections, seldom exceeding thirty-five words (twenty-six letters + nine numerals). At the head of each section is placed the initial letter, or the first two or three letters of the words in it, and to each word in the section is placed one of the letters of the common alphabet, commencing with *a*, and ending with *z*, if the section is long enough; if longer, the nine numerals (which in the system are furnished with shorthand signs) are employed in the same way. The following section will serve to explain the plan.

Ac (&)		acoustics	z	acrimony	5
academical	a	acquaintance	1	activity	6
accelerate	b	acquiesce	2	actually	7
acceptance	c	acquisition	3	actuary	8
accidence	d	acquittal	4	acutely	9
and so on to					

The next list begins with *Ad*, the next with *Ae*, then *Af*, etc. Sometimes three letters are taken, as *R* for rabble *a*, ragged *b*, remained *c*, raining *d*, etc.; *Ra* for radiance *a*, radical *b*, etc.; *Rf* for readiness *a*, reality *b*, etc.; *Rec* for recanting *a*, recapitulation *b*, etc. This table or dictionary extends to 4,280 words, and the student is really recommended to abbreviate all these words by writing the shorthand letter or letters placed at the

head of each column, joined to the shorthand letter or figure placed against it in the list! Thus for "academy, academic, academical, academician," and all their formatives, he is to write the shorthand signs for *aca;* for "accelerate, acceleration," etc., he must remember to write, as the abbreviation, *acb;* for "acquaint, acquaintance," etc., *ac1;* for "acquiesce, acquiescence," etc., *ac2*. It would be easier to learn 4,000 arbitrary marks having no connection with the alphabet than thus to use letters that do not enter into the composition of the words. The rest of the system, and the mode of explaining it, is of a piece with this, and the greater part of it even far more unreasonable. The writing is placed upon two lines, which, under some circumstances, mark the vowels as in Farr's system.

1828. Hinton. "Stenography; or an easy system of Shorthand, upon methodical and mechanical principles; (taking the systems of Lewis and Richardson as its basis,) by which the greatest expedition in writing is completely effected, with a positive certainty of reading the notes at any distance of time, and a regular plan laid down for studying the work without the assistance of a master: second edition, dedicated, by permission, to his grace the Duke of Richmond. By E. Hinton, late of Trinity Hall, Cambridge." London: 8vo, 78 pages, 7 plates. Having fully detailed the plan of Richardson, we have only to remark that Hinton revives the use of the stave with cross bars (Richardson's work having become out of print,) and that Lewis's alphabet is chosen in preference to Richardson's, but with a difference in the vowel marks, and in one or two consonants. Some of the least useful portions of Richardson's abbreviations are rejected. Prefixed to the development is a brief sketch of the history of the art of shorthand.

1828. Latham. "An attempt to re-model the Art of Stenography on new and more primitive principles than the systems now in use. By Charles Latham." London: 8vo, 17 pages, 2 plates, price 2*s.* 6*d.* A simple alphabet is given (except that *z* cross represents the double letter *x*) but it is obtained by the adoption of a stroke of three lengths in the alphabet of simple characters. Slight variations of the forms of the simple letters denote some of the double consonants of the *pr* and *pl* series. The vowels are written as in Byrom's system, by a dot in five positions.

1828. Kitchingman. "A System of Shorthand Writing, intended for general use, in which an attempt is made to render it so perspicuous that a person of common abilities, with a moderate application, may in a short time, make himself thoroughly acquainted with the art." Newcastle-on-Tyne; 18mo, 6 pages, and 1 plate; price 1*s.* (This system was first published by some other person bearing the initials J. S.) In his preface to this little work, he observes:—"Although numerous systems of

stenography appear at the present period, yet in general they are either too complex in their nature, or too extravagant in their price, for the attainment of the lower orders of society. The publication of Kitchingman's system, it is presumed, will completely obviate these difficulties. Heretofore the author himself has not offered it to the world in a popular form, but its simplicity and comprehensiveness justly entitle it to publication." In the neighborhood of Newcastle and North and South Shields it found many purchasers, and some practitioners, and has since been published in a still cheaper form in other parts of the country. The alphabet is double, that is, each letter except — *s* and | *t*, is represented by two signs, the one being the reverse of the other; thus, ( ) *g*, / \ *l*, ⌒ ⌣ *n*; and the looped and hooked characters, (of which the alphabet contains twelve, the simple signs being lavished upon the letters at the rate of two to each) are allowed to have the hook or loop attached to either side of the stroke. This arrangement would facilitate the joining of the consonants, but it is a waste of the stenographic material.

1829. Carstairs. "A Practical System of Shorthand, being a selection of the practice of the art, divested of all theoretical, superfluous, and extraneous matter, intended to lead the young beginner to an immediate acquaintance with the useful and necessary information requisite for its rapid attainment, containing easy rules and exercises, simplified by various examples, practical and comprehensive elucidations, without tediousness, fatigue, and perplexity to the learner. Dedicated to all theological, medical, and legal professors." London: 8vo, 80 pages and 2 plates; price 3*s*. The author of this system, in his preface, inquires, "What are the advantages mankind have derived from the multiplicity of publications that have appeared on the art of shorthand? It is not only desirable, but absolutely necessary, that this question be now answered, since so many authors have written on the subject.

"After the first fifty works had been published, it might be supposed that the art, with all its hidden mysteries, and the most easy method of attaining a rapid knowledge of it, would then have been fully developed. However, as the number of works on this useful art has increased far above 100, each professing in succession to be superior to its predecessors, we may ask, Has the art, and the means of acquiring it, been in proportion equally improved? It would certainly be considered a very heavy charge upon the intellects of those authors who have from time to time ushered forth to the world their productions, to assert, that no improvements have been made! Although it be admitted that many useful hints and real discoveries have been added, yet the progress to perfection in this art has not been

either so promising or effectual as in many others. Arithmetic, mathematics, mechanics, and even the arts of writing and printing have been advanced within the last twenty years surpassing all comparison in any previous periods! But it may be said that these are more useful and beneficial to mankind, and require more learning and talent, and therefore their cultivation deserved more intellectual application; but, has not shorthand an equal claim to attention with these? And if it has, why should it be neglected? If equal progress has not been made in this art, how is it to be accounted for? Many reasons might be given, of which the following may be considered as the most prominent. Every art whose first principles are easy of attainment, and a knowledge of which admits of easy access, neither requiring the labor nor the expense which are positively necessary in others, must be on this account equally within the reach of every individual, as the man with common talents and persevering application may arrive at as high a degree of perfection in an art, as another whose comprehension may be more vivid or enlightened, but who is less industrious. Shorthand being therefore accessible equally to those of humble attainments as to the most learned or skilful, is one reason why so many have attempted to dabble in the art, and therefore if but few works of importance have appeared, the assignable cause must be evident! Alas! more have been published for the sake of pecuniary profit, than for the advancement of knowledge."

The high prices charged for shorthand books is sufficient evidence that gain, and not the perfection of the art, nor the general extension of knowledge by its means, was the principal object their authors sought; and this has necessarily checked its progress both in regard to its improvement as an art, and its dissemination in society. But the greatest hindrance to its perfection and extension was, a blind adherence to the Roman alphabet. This, phonographers know to be the principal cause why it has taken 300 years to bring it to a state of comparative perfection, and to adapt it to the wants of mankind. The system of Carstairs is not distinguished by any principles that raise it above the common range of *a*, *b*, *c* shorthands. It is even inferior to many already noticed, for he does not provide signs for the consonants *ch*, *th*, *sh*, as other stenographers generally do, but writes for *ch* the letters *c* and *h*; for *th*, *t* and *h*; and for *sh*, *s* and *h*. The vowels are expressed as in Byrom's system.

1831. Towndrow. "A Complete Guide to the Art of Shorthand Writing, being an entirely new and comprehensive system of representing the elementary sounds of language, in stenographic characters; founded upon the most simple and unerring principles, never before taught or practised in this country; and now published for the use of schools and private tuition. By

Thomas Towndrow." Second edition. London : 94 pages, with a few shorthand illustrations in type, and the rest written in with a pen. This system, the production of an Englishman, was first brought out in the United States, and taught there during a visit of four years which the author paid to that country. Many testimonials of its worth from American ministers and others, are given at the commencement of the work. It is phonetic, but not sufficiently stenographic. The vowels are written by full-sized joined characters. If the reader will write a few words phonetically, in accordance with the alphabet, he will see that their forms are exceedingly lengthy, and somewhat inelegant, as compared with those of Phonography. The following homely illustration, copied from an American newspaper, is given as an example of the nature of phonetic spelling :—

"In order that our meaning relative to the exchanging or rejection of letters in spelling, may be more readily conceived, the following extract of a letter from Major Jack Downing, to his old friend Mr Dwight, of the *New York Advertiser*, has been inserted. It will be found very clearly to illustrate an instance (in the word Asia) of departure from the mode of spelling generally adopted in our language.

"'I only wish I had gone to school a little more when I was a boy ; if I had, my letters now would make folks crawl all over : but if I had been at school all my lifetime I know I never could be able to write more honestly than I have. I am sometimes puzzled most plaguily to git words to tell jest what I think, and what I know : and when I git 'em, I don't know exactly how to spell 'em ; but so long as I git the sound, I'll let other folks git the sense on't ; pretty much as our old friend down to Salem, who built the big ship to go to China—he called her *Asha*. Now there's such a thing as folks knowing too much. All the learned ones was puzzled to know who *Asha* was ; and they never would know to this day what it meant if the owner of the ship hadn't telld 'em that China was in Asia. "Oh ! ah !" says the learned folks, "we see now—but that ain't the way to spell it." "What ?" says he, "if A-s-h-a don't spell *Asha*, what on earth does it spell ?" and that stumped 'em.'"

For the following account of an interesting German work on shorthand, the writer of this History is indebted to Mr A. J. Ellis.

1831-4. Gabelsberger. "Guide to the German Phonographic Art, or Stenography. Anleitung zur deutschen Redezeichenkunst oder Stenographie. By Fr. Xav. Gabelsberger, formerly secretary and private clerk in the Royal Bavarian Ministry of the Interior, and subsequently first shorthand writer to the Royal Bavarian Parliament ; Munich." This large quarto volume is divided into two parts,—"The general historical and theoretical part," containing 142 printed pages, and the "Special practical part," containing 366 beautifully lithographed pages, (written

originally on the stone, and not on transfer paper, by the author himself, who had many years previously perfected himself in the art of lithography,) with an Appendix of 76 printed pages, principally to explain the examples. This system is deserving of particular consideration, because it is that which is now most esteemed in Germany. The writer states that he commenced his system in 1817, for private purposes only; and, that he was induced to perfect it on account of the summoning of a Parliament for the kingdom of Bavaria in 1819. After many discouragements, his system was submitted to a public examination in 1829, and the examiners approved of it as being "new, simple, and certain, and having two advantages over the methods hitherto employed, and especially over the English methods; first, with reference to the German language in particular, because it was adapted to the German alphabet, grammatical forms and compounds; and secondly, with reference to shorthand in general, because it substituted a simple and more natural principle of writing, and one more suited to the position of the hand in forming letters, for the English principle which only allowed the use of the straight line, and segments of a circle in various positions." The report goes on to state, that pupils taught on this system, executed their trial specimens with the required speed, and read what they had written, and even what others had written, with ease and certainty. In 1831 Gabelsberger obtained a public pension of 500 florins (£41 13*s.* 4*d.*) through the instrumentality of the Bavarian Parliament, and he now set about preparing his system for publication.

In the historical account of shorthand, prefixed to this work, after giving some account of Tiro's system, (the proper explanation of which has, he says, only been furnished by Ulrich Kopp; Palæographia critica; Manheim, 1827), he proceeds to say that "the art of shorthand was not reduced to a system, and methodically taught and studied, till the end of the sixteenth or beginning of the seventeenth century, and that the honor of this attempt belongs especially to the English nation."

He mentions the English systems of Radcliffe, Bright, Bales, Willis, and nearly all the rest down to Richardson and Rees, and then gives an account of the practice of shorthand on the Continent, from which we are enabled to collect the following interesting particulars.

Turning to France, he mentions that the first French Guide to Stenography was published in Paris, 1651, by Jacques Cossard, which is stated to have been no imitation of an English system, but to have been originally invented for the French language. Ramsay adapted his shorthand to the French language, and published it in French and Latin in 1681, having obtained the royal privilege on the 24th December, 1680, from Louis the XIV. In 1770, professional French shorthand writers existed, and

some of the earliest French attempts are :—1777, Valade. "Le parfait alphabet de Cure de St Laurent." 1787, Coulon de Thevenot. "Art d'écrire aussi vite qu'on parle," Paris, 1787, (The art of writing as swiftly as we speak) seems to have had very great success, and the author is stated to have acquired such a facility as to be able to write 400 pages of dictation in ten hours ; and his daughter is said to have written still faster. The system seems to have been in some respects phonetic. In 1792 Bertin adapted Taylor's system to the French language, and this system being more rapid than Coulon's, although not so easily read, obtained the preference. Mahie, a pupil of Bertin, published a shorthand after the death of his master, in 1810 ; and, complete stenographic dictionaries of the French language, for which the Academy of Sciences in Paris offered a reward, soon appeared. The best is said to be that of Grosselin, 1822. Clement, 1801, and Blanc, year IX = 1801, attempted to express the vowels better, but without much success. After mentioning some other unsuccessful attempts, by Montigny, Vital, Conen de Prépéan, 1823, he says, that Fosse published a work in 1829, "Cours theorique et pratique de Stenographie," which appears to have met with much success. At the same time Dutertre revived Blanc's plan of cross lines to write on ; and Painparé, 1831, in a work entitled "Typophony," attempted something like a phonetic alphabet, but very ill adapted for stenographic purposes, being really a syllabic alphabet. Jomard, article "Stenographie," in a "Technological Dictionary," 1832, has also given a syllabic alphabet, as an attempt to improve upon Coulon and Thevenot. Gabelsberger considers that the best system of French shorthand is that of Fayet, (Nouvelle Écriture et Stenographie), 1832, which is not based upon geometrical forms, but attempts to accommodate itself to the hand in the now usual position for writing, the principle which Gabelsberger has himself adopted for the German language, and therefore naturally prefers.

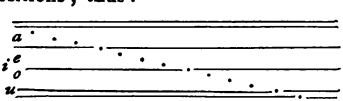
Gabelsberger also gives some account of Swedish and Norwegian shorthands. They have been required chiefly for the Parliament, which, in 1823, offered a reward of 500 rix dollars banco, (about £40 12*s.* 3*d.*) for the best system. In consequence Silverstolpe and Hjerta presented themselves in 1828, the former with an adaptation of Taylor, and the latter with a new system : the prize was awarded to them in common. Their joint system, with notes by a company of knights (Ridderskapet) was published in 1825 (?) in Stockholm.

In Germany, Morhof, 1666, is said to have first introduced shorthand, but the particular kind is unknown. In 1679 a translation and adaptation of Ramsay's system appeared at Frankfort, and a Latin edition appeared at Leipzig, in 1681. In 1743, Gezner, in Leipzig, published another adaptation of Ramsay's system. In 1796 Frederick Mosengeil published an adaptation

of Taylor and Bertin at Izenack, and must be considered as the first who practically introduced shorthand into Germany, although his first attempt was very faulty. Many of these faults were repaired by Horstig, Leipzig, 1796 (Erleichterte Deutsche Stenographie), which was also based on geometrical forms. Danzer, Vienna, 1800, and Von R., Salzburg, 1808, are unimportant. It was not till the German States began to have Parliaments, that shorthand was called into requisition in Germany, and when it was at first required but a very few individuals were to be found capable of reporting a debate with anything like satisfaction. In 1819, in which a Parliament renewed its debates for the first time in Germany, Julius Leichtlein, Friburg, 1819, published a stenographic system. This was also formed on a geometrical basis, employing the ellipse, as well as the circle and straight line. A new edition of Mosengeil appeared in the same year, as also an adaptation of Taylor, by Berthold in Munich; and an anonymous system appeared in Prague. Heim published an imitation of Horstig's at Reutlingen in 1820. Passing over other unimportant works, we come to Nowak, who published "A Complete Guide to German Tachygraphy," (Ausführliche Anleitung zur deutschen Tachygraphie; Wien, bey Sollinger, 1830), which Gabelsberger considers as the best system that had appeared up to that time, and was only surpassed by his own. It would be impossible to give any idea of Gabelsberger's system beyond the alphabet, without extensive plates, and therefore it must suffice here to mention that it is based on modifications of geometrical forms, distorted to suit the position assumed by the hand in writing ordinary longhand, as he considers simple geometrical strokes forming determinate angles with each other as quite unadapted for rapid writing. The vowels are also not represented by separate dots or strokes, but by linear characters, although in the most rapid style of writing he entirely omits them, and this obliges the hand to accustom itself to two styles of writing—with and without vowels, in which the outlines are, of course, very different. The strokes appear to us cumbrous and complicated to the last degree; but the work contains a very complete collection of prefixes and affixes, and contractions of the commonest titles, etc., which would be very important to anyone who wished to carry out a complete system of shorthand based upon a phonetic alphabet. Gabelsberger's system is, to a certain extent, phonetic; but it does not recognise, by any means, all the varieties of sounds; and he makes some distinctions which are merely orthographical, and are not felt in speech, as between *s* and *ts*, which both = *ts* in Germany; *t* and *th*, which both = *t* in Germany; *f* and *v*, which both = *f* in Germany. We believe that a German of the talent and experience of Gabelsberger would be able to complete a much superior system on the basis of Phonography.

1833. Moat. "The Shorthand Standard Attempted, by an analysis of the circle, as an introductory foundation of a new system of Stenography, which demonstratively proves that a speaker can be followed with one-third less inflections of the pen, and consequently in one-third less time than by any other system extant. By Thomas Moat." London : 8vo, 120 pages, and 24 plates, price 8*s.* cloth. This is one of the few systems that have been published—few only in comparison with the great number of works on the subject that have issued from the press—which it would take as long to master as to learn the language. The book is neatly printed (yet abounding in literals), and the twenty-four elaborate plates are executed in the first style of art; but no illustrations either of letter-press or by the graver, will make a complicated system into a simple one. The author prides himself on being the first to invent a simple alphabet, that is, a series of characters for the letters of the Roman alphabet, uncompounded of hooks, loops, or twirls of any kind. He effects this by introducing sloping lines between — and \ , and between / and — , namely, at 22½ degrees; and by adopting two sizes of curves in the same position, the quarter and the half of a circle, as (*p*, (*c*. These are niceties which it is impossible to observe in ordinary manuscript.

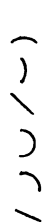
The system is written on a stave of three lines, measuring three-tenths of an inch, but without cross bars, each stave being separated from the one above and below by a double line. The lines, together with spaces between them, serve to express the vowels by positions; thus :—



"The field or space between the top double line, and the first intermediate line, including that line itself, is to be considered as *a*'s field; the field or space between the two intermediate lines, is the *e*'s place; the second line only is the *i*'s place; the space between the second line and the double bottom line is the *o*'s place; and the bottom double line is the *u*'s place.

"There are four situations in the field of *a*, to which we have affixed the words, *that*, *at*, and *a*; three situations in the field of *e*, for *ever*, *every*, *everything*, *the*, *he*, *in*; one situation for the line *i*, for *eye*, *high*, *is*, *his*, *it*; three situations for the field *o*, for *not*, *(to*, *too*, *two*,) *out*, *out of*; and two situations on the double line *u* for *you*, *hue*, *upon*."

By halving, thickening, and doubling in length, the strokes employed for the alphabet, various combinations of consonants are expressed on this plan :—



B	bl	bthr	brns		
D	ds	dthr	drns		
F, V	fr, vr	fthr	frns		
G	gl	gthr	grns		
H	hr	hthr	hrns		
J	jr	jthr	jrns		

When made half-length express:

When made half-length and thickened, express:

When made double-length express:

And so on through the alphabet.

"Having gained so much by the ruled lines with the dot system, as appertaining to the vowels, and the above list of useful words expressed by that brief mode of application, we now proceed to give to our consonant characters all the advantages and explanation of power that can be derived from them also.

"In the first place, they give us three distinct situations in the *a*, *e*, and *o*'s fields, and two in the *i* and *u* lines, for an increase of power to the consonants; as thus:—By placing the top of the character at the top of the space or field of *a*, *e*, or *o* we gain the addition of that vowel, when preceding it; as, by just touching the top line of *a*, with the character for *d*, we obtain *ad*, *add*; if we place it in the mid-way, touching neither the top nor bottom line, we gain that following vowel, as *da*, *day*; by placing it to rest on the bottom line, we gain some other consonant (generally a liquid) placed between the first consonant and the vowel in whose field it is placed, [that is, the consonant sign then represents the double letter in the second column of the scheme just given, namely, *bl*, *fr*, *vr*, etc.,] as *dra*, *dray*; *v* in the *e*'s field, *ev*, *eve*; *fe*, *fee*; *fle*, *flee*; *p* in the *o*'s field, *op*, *hope*; *po*, *Po*; *plo*, *plough*, etc. On the *i* and *u*'s lines or fields we have but two situations, taking the benefit of the preceding and following vowels only; as *f* in the *i*'s line, *if*; and all but three for the following vowel, as *fi*, *fie*; *r* in the *u*'s field, as *ur*, *your*, *ru*, *rue*, etc."

Notwithstanding the difficulty of marking these thirteen positions with accuracy, even when the lines are employed, it is recommended to the proficient to "discard the use of intermediate lines altogether!"

Moat had a sincere desire for the advancement of the art of stenography. In his preface he says, that he commenced the practice of shorthand at a very early period in life, and that it afforded the pleasurable amusement of upwards of five-and-thirty years in revising the apparent errors and inconsistencies of Byrom's system (which he first learned,) and in searching in, and collecting from, other treatises that he could meet with, of which he made a collection of sixty. His work was finished twenty years before he published it. He was not then in cir-

cumstances to meet the vast expense of so hazardous an undertaking at a remunerating price to ensure a return. Having become a partner of Morrison, the publisher of the "Vegetable Pills, Nos. 1 and 2," and thus obtained "a more complete command of the world's gear," he was enabled, without fear of pecuniary consequences, to send forth his laborious performance. It soon, however, became a dead stock on the bookseller's shelf, and was offered for sale at about one-third of its original price, which was itself very low, considering the outlay on printing and engraving.

An abstract of all the details of the work would occupy many pages, and except to one reader in a hundred, would prove destitute of interest. The curious in these matters will peruse the work for themselves. As an instance of the author's tiresome minuteness, it may be mentioned that he expresses 380 words and sentences by dots, either single, double, or treble, and placed in various positions with respect to each other, and in different "fields" in his stave. We cannot, however, leave the work without giving a quotation from the preface, in which Moat rises above the admiration of his own handiwork (which was wonderful only in the minuteness and intricacy of its parts,) to the contemplation of truth itself, as developed in stenography.

"Of the utility of this beautiful science, whether in tracing with the pencil, quick as thought, the delivery of the oratorical effusions of the pulpit, the senate, or the bar, in matters of privacy or amusement,—or in embodying many of those creative energies of the mind that flit in visionary phantasy, or the elastic evanescency of thought, which would, perhaps, be lost to ourselves and to the world, but for this divine art of transmitting them to perpetuity by this quick and easily-attained method of giving them an everlasting existence; of the extensive usefulness of this truly angelic substantiation of mind, little need be said; as all men of science, and of enlarged understanding, court it as a supernatural gift for the guide of thought,—the grand economiser of time,—the magic tablature of the mind, the establisher of the inestimable blessing of memory,—the consequent prolonger of the intellectual enjoyments of life, and recommend its general adoption in the higher branches of education.

"The only impediment to the universal adoption of this invaluable accomplishment is, not altogether in its 'not being regarded as an object of general attention,' but in the want of a system which shall at once command the utmost degree of brevity, simplicity, perspicuity, and facility; so happily blended with each other, that nothing of the value of either may be sacrificed for the more extensive application of the rest; and thus laying down a fundamental principle, or ground-work, which must lead to the desired perfection.

"Numerous as have been the attempts to attain the desidera-

tum of the art, it is a matter of surprise that the science of stenography, in this enlightened age,—in this country, where it was first reduced to alphabetical rule, and where the peculiar genius of its language is best calculated of any on earth (the Latin tongue, perhaps, excepted,) for that purpose, should be still so very far from complete.

"It is pleasing, however, to observe, that some few have made considerable improvements, which principally consist in discarding the uncouth, symbolical, and hieroglyphical characters in common use among the earlier writers on the art; and that, at least, the last half century is not wholly barren in the advancement of the science.

"There can be no doubt that this science will arrive at a much higher degree of perfection; and we may be assured that some future author will be crowned with that success which shall entitle him to the deserved appellation of 'Universal Stenographist,' whose work shall be reduced to that elegant simplicity which must characterise its worth, and ensure its general adoption and lasting establishment. When such a system shall appear, it will be the nation's honor (as it must be its pride) which gave it birth,(1) to foster it with parental care, and make it generally useful, by introducing it as a necessary branch of modern education."

This universal stenography we venture to hope has been at last exhibited in our own phonetic shorthand.

1833. Wells. "Shorthand Made Easy. By John Wells." London: 18mo, 18 pages, and 9 lithographed pages. Although a set of very ill-chosen signs is furnished for the alphabet, the work deserves some consideration on account of its phonetic tendencies. The consonants are classed according to "the philosophical analogy of elementary sounds," as far as the author had observed them, which must have been to a very limited degree, for he confuses the letters in the whispered and spoken classes of consonants, and places *th*, *sh*, and *ng*, among the double letters. His analogical arrangement of the consonants is:—

b	*t*	*f*	*g*	*j*	*c*	*m*	*n*	*r*	*s*	*w*
p	*d*	*v*			*ch*			*l*	*z*	

The system is not phonetic. All initial vowels are expressed alike by a dot, and all medial and final ones by a small joined circle. A new wrapper was printed, and the same book issued as a second edition in 1837.

1834. Tear. One Step Further in Stenography. By Laming Warren Tear." London: 8vo, 14 pages and 9 plates; price 5*s*. The proper title of this work would have been, "One Step Further in Richardson's System." It is nothing more than a

1. Stenography was first reduced to alphabetical rule in the reign of Elizabeth.

revival and extension of the plan of Richardson, by taking *three cross bars* instead of two for each word, and thus increasing the number of positions on which the pen may be dropped, for the purpose of introducing several double consonants and prefixes. (See figures page 60.) Including the space above the stave, and the one below, seven positions are furnished perpendicularly, and by allowing each word three cross bars, six places are furnished horizontally, making forty-two word-places, on one of which the writer is to drop his pen for every word or phrase. These word-places represent the following letters :—

SCHEME 1.

$^{a}_{o}$b, $^{a}_{o}$bs	th	sh, shr	ch, chr	dr, ds	h
a	e	i	o	u	y
b	d	f, v	g	c	l
m	n	p	qu	r	s
t	w	x	gr, gl	fr, vr	pr
mr, ms	ps	pl	cr	fl, vl	sub, super, satis
tr, trans	br	st, str	imp, ins	com, con, contra	sp, spr

To attain still greater power of this kind, another series of positions is laid down thus :—

SCHEME 2.

ac	am, an	ar	dm, dn	dp, dsp	cl
ad, advan	ef, ev	inter-tro	over, out	un, under	as, at
bl	df, dv	in$^{f}_{v}$	sc	rc	lr, ls
mag multi	nr, ns	op	ir, or	rf, rv	sr, ss
en, in em, im	wr	rl	rp	fm, fn	pm, pn
mm, mn	comp	al	sm, sn	rs, rt	mn, nn
tm, tn	wm, wn	ap	bn	rm, rn	reco$^{m}_{n}$

When a word is written according to this scheme, a word-place, or three bars must be passed over, to point out the fact to the reader. Thus to write the sentence, "A good opportunity was lost," the pupil would proceed in this manner :—Lay the pen in the place of *a* and make a dot ; lay the pen on position *g* (scheme 1) and write *d ;* miss three bars, lay the pen on position *op* (scheme 2) and write *rtn*, with a dot above for the termination *ity ;* pen on *s* (scheme 1) and write *w ;* miss three bars, pen on *ls* (scheme 2) and write *t*.

These positions also signify forty-two auxiliary verbs, by placing the sign | upon them. By passing over a word-space, and making the sign in the position of any one of these verbs, it is expressed with the addition of *not*. If a pronoun precedes, a particular sign for such pronoun is to be written in the position

of the verb. For instance; "must be" occupies the position of *t* in scheme 1. To express this verb write | in the place of *t*; to express "must not be" miss three bars, and write the sign according to scheme 2 on the place of *en*, *em*; to express "we must be," write ⌒ the character for *we*, on the *t* position.

The practised writer is allowed to dispense with the stave. The dot then signifies a very large number of words. In a short specimen given in this book, containing 155 words, and written without the lines, a dot, without any distinction as to position, reads, "a, after, from, my, an, to, and, him, the, of, say, you, me, therefore, which, who, though."

The author does not mention the name of either Richardson or Hinton, nor give any hint that the scheme is borrowed from some other work. The alphabet is one of his own construction. He observes, "During the last few years many works on stenography have issued from the press, each claiming great, but actually possessing but little (if any) superiority over those preceding, and for the obvious reason that they are, with one or two exceptions, formed upon the same principle, and of the same materials; the perfection of ingenuity is unable to effect more than the materials upon which it labors are capable of producing; in one word, the stenographic characters at present in use, having, as it may be presumed, from their application by so many authors, undergone every possible variation, it may be inferred, that in order to arrive at further improvement in the art, other means and other principles than those in practice must be resorted to.

"I am well persuaded, that by none of the systems hitherto in use, can the exact words of an orator be taken down, for although every syllable to which we give utterance must necessarily be attended by a distinct motion of the organs of speech, yet such is the rapidity of their movement, I am convinced, that unless the stenographist be enabled to express his subject in fewer marks of the pen than there are syllables contained in it, his utmost efforts to keep pace with even a moderately quick speaker will be unavailing.[1] I have kept this important principle in view in the formation of my system, and after great pains and labor, flatter myself that in the attainment of that grand object, by which a saving of about one half is effected, as compared with the methods in general practice, I have advanced at least one step in the useful and pleasing art of stenography."

1. The average number of strokes (not reckoning attached hooks and circles, but including all necessary vowel points for easy deciphering,) required in the shortest style of Phonography, is six strokes for seven syllables, or one stroke and two-fifths for each word. See specimen of "Rapid Reporting" in the *Reporter's Magazine* for October, 1847, containing 181 words (written in one minute by Mr T. A. Reed, reporter,) 296 syllables, and expressed in 253 dots and strokes.

Tear has certainly advanced "one step further," but it is in the direction of impractibility and unintelligibility.

1835. Cadman. "School Stenography. The system of lineal shorthand, illustrated by a set of engraved copies and specimens: with directions for teaching and learning the system. By Daniel Cadman." London: 8vo, 22 pages, 6 plates. The plan is similar to that of Richard Roe, but the alphabet is not phonetic. The author's rule for spelling is the same as is laid down by stenographers in general—"All the letters which are not sounded are to be omitted, and although a wanton or unnecessary departure from the established orthography is not advisable, yet where an advantage is to be gained by it, the sound is to be attended to rather than the spelling." The principles of the system may be gathered from the following quotation, and an inspection of the alphabet.

"It is a system of lineal shorthand, because it may be written on a straight line in the same manner as common writing—may be written did I say? It must be so written. My pupil need not be told, as the learners of systems are told, that 'sooner than get out of the line he must break off in the middle of a word;' because it is impossible for him to get away from the line—he cannot go wrong. He begins every word on the line, and whatever may be the length of the word, or whatever letters may compose it, he must of necessity go on in a straightforwards direction. *Lineality* is the distinguishing feature of this system."

Two-thirds of the letters of Cadman's alphabet are portions of the letters of the longhand alphabet. There is less distinctness in this style of writing than in one formed on geometrical principles, like Phonography and most other systems of shorthand.

1835. Whitehead. "Shorthand Improved; or a new and practical system of stenography, based upon principles so brief, expeditious, and legible, as to enable the writer to accomplish the task of following a speaker with one-third less inflections of the pen, than by the most popular systems of the present day. By William Whitehead." London: 18mo, 46 pages, 8 plates. This system is greatly burdened with abbreviations of an arbitrary nature, the author not placing sufficient dependence on the alphabetic principle of writing. It presents nothing of a peculiar character. The best part of the book is the Introduction, in which the advantages arising from an acquaintance with shorthand, are very forcibly stated. Our object in this History being not to give a particular account of all the rules for writing each system, but merely to exhibit the alphabet and general principles, we must necessarily be satisfied when drawing near the close of our work with bestowing a mere passing notice on those systems that contain no new principle, or no new mode of applying an old one.

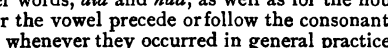
1836. Stetson. "A Complete System of Shorthand Writing; in three parts; developing the principles of that most excellent art, so as to render it serviceable to all classes; but particularly to professional and business men. By W. H. Day." China, United States: 12mo; 10 pages; the shorthand characters being supplied by woodcuts. This is a very imperfect system. The author says that "nearly all the letters of the alphabet, and many of the words for which they stand, are precisely the same as those in the system by Isaac Stetson," a work that we have not seen.

1836. How. "Ideography; being a complete system; with its practical variations arranged progressively. By Thomas How." Part 1. London: 8vo, 24 pages, 1 plate; 1*s.* 6*d.* We believe that the other (five, or it may be three) promised parts were never published. One would suppose from the following passage from the Introduction to this work, that the author was about to develop a phonetic system.

"The task of the ideographist is commenced by ascertaining what are the elementary sounds with which every word in his language may be intelligibly rendered, and transferring the idea of them to the simplest possible representatives. These representatives must, nevertheless, be as distinct from each other as the letters they supersede; they must have the same or greater facility of junction with each other, and in no combination that can occur must they lose their identity. With these, his adopted letters, he proceeds to embody syllables, presenting them to the *eye* as they strike the *ear* in the oral delivery, or in such briefer modifications as are found sufficient to suggest their sense. For example, if he had to write the verb *know*—disregarding altogether its established orthography—he would take it with two letters, *no;* again, if he had to write the verb *weigh*, he would take only the vowel *a*, and the first consonant, *wa;* and if it be thought that any difficulty would arise about the meaning of a word thus naturally written, it may be mentioned that we should still retain precisely the same clue to this as we have in conversation, namely, its sound, this being all we then have to determine it. When the verb *know* is pronounced, we hear no difference between that and the adverb *no*, but we instantly recognise the part of speech intended, by its relation to the subject on which it is used; nor when the verb *weigh* is spoken, is it marked by any departure in sound from the noun *way*, but one is never mistaken for the other; the possibility of this being precluded by the operation of the same reason. In the modifications of his syllabic sounds, the ideographist takes only those letters which afford him the quickest expression; he exchanges one for another, leaves out all vowels except the first of every word he writes, and such of the consonants as may be dispensed with."

The conclusion at which the author arrives, however, is this :— "The elementary sounds, then, which require distinct and competent ideographs are, those typified by the consonants *b*, *d*, *f*, *g*, *k*, *l*, *m*, *n*, *p*, *r*, *s*, *t*, *w*, *ch*, *sh*, *th*, and the vowels *a*, *e*, *i*, *o*, *u*."

He then arranges a system of shorthand in accordance with this alphabet, allowing each vowel to be used as in the common spelling, *g* being made to answer for *j* and *g*; *n*, *g* being written for *y*, etc. The vowels are written thus :—



a e i o u

"The line is to be understood as supplying the first vowel of every word, by position ; the first consonant being written in the position of the vowel. For example : suppose we have to write the word *add*; by writing the consonant *d* on the lower position *a*, it would, with itself, express also that vowel, making *add*. The same consonant upon this position, would likewise stand for two other words, *aid* and *had*, as well as for the noun *day*.

"Whether the vowel precede or follow the consonant would be obvious [?] whenever they occurred in general practice, from the sense demanded by the context." The system is remarkably difficult to write, and very obscure when written.

1837. Pitman. "Stenographic Sound-hand, by Isaac Pitman." London : 18mo, 12 pages of small type, and two plates ; price 4*d*. This little work—a very crude performance—was the germ of the present admirable system of phonetic shorthand. The alphabet of "Phonography," its abbreviations, and the rules for writing the system, are now so widely disseminated by means of several cheap compendiums of the system, that it is unnecessary here to refer to it any further than to give the titles and dates of the various editions, and the alphabets of the first two, 1837 and 1840. The improvements made in the system since the latter date, have affected only its subordinate parts, while the alphabet of simple letters (except *h*, and an attempted improvement in the representation of the vowels in *both*, *burr*, *but*, in the sixth and seventh editions) has remained the same. The following is a short chronological account of the several editions of Phonography.

Second edition ; 1840, January ; under the new title of "Phonography, or Writing by Sound ; being also a new and natural system of shorthand ;" post 4to ; price 1*d*. ; printed from an engraved steel plate ; size of engraving 8 inches by 6½. This elaborate work, containing about 3,000 words and shorthand examples, gives a complete view of the system ;—the alphabet of single and double vowels and consonants, list of grammalogues (then called "alphabetic words"), a joining table of the consonants ; rules for writing ; four specimens in English, one in

French, and one in German. It was found to be too condensed for general use. The work was published simultaneously with the establishment of the Penny Postage, having been kept back some time, waiting for the removal of the oppressive tax on correspondence by post. Copies of this Plate may still be had.

Third edition; 1840, December; demy 8vo, cloth; 23 pages of letter-press, and 14 pages of examples engraved on wood, including the 100th Psalm written in phonographic characters in French, High German, Italian, Chinese, and Hebrew. Price 2*s.*, cloth. This edition was also published in two parts,—the "System," and the "Exercises," at 8*d.* each, stitched; also in two large sheets, demy, at the same price.

Fourth edition; 1841; demy 4to; a sheet of letter-press, illustrated with wood-cuts, price 1*d.*

Fifth edition; 1842; royal 32mo, 64 pages, bound, price 2*s.* The same work was also issued as a "People's Edition" in royal 8vo, from the same types (four of the small pages in one); price 1*s.*; and as a "School Edition," royal 32mo, 24 pages, price 3*d.*

Sixth edition; 1844; a Table of Phonography, displayed on a sheet, 4to, price 6*d.* In the previous editions, commencing with the second, the final hooks, ⟍ ⟍ etc., represented *rp*, *lp*, etc.; they were now changed to *pn*, *pfn*. In this edition also, *cur* and *cut* were considered as containing respectively a long and a short vowel. This plan of writing the vowels was continued through the next edition, and then given up.

Seventh edition; 1845; foolscap 8vo, 64 pages, price 1*s.*, bound up with the Appendix on foreign languages, by Alexander John Ellis, 2*s.*

Eighth edition; 1847; foolscap 8vo, 64 pp., 8 plates, price 1*s.* 6*d.*

Ninth edition; 1852; ditto. In this edition a *w* hook was introduced before *m*, *n*, *l*, *r*, thus ⌒ *wm*, ⌣ *wn*, ⌢ *wl*, ⌣ *wr*; while the heavy signs ⌒ ⌣ represented *mr*, *nr*. *Shn* was written by a LARGE hook, and the small hook ⟍ was made to represent *f (pf)*.

Tenth edition; 1857; same size and price. The vowel scale, which had previously been $\begin{matrix} i & \omega \\ e & o \\ a & u \end{matrix}$ was now changed to $\begin{matrix} a & \omega \\ e & o \\ i & u \end{matrix}$ [In the last (shorthand) edition of this History, 1868, the vowels *ω*, *o*, *u*, are erroneously represented by three dots instead of three short strokes.]

Eleventh edition, 1862; same size and price. The *w* hook of the ninth edition was now given up; the double forms ⌒ ⌒ *fr*, ( ) *thr*, introduced; and a large hook was prefixed to curves to express *l*, as ⌒ *fl*, ⌣ *nl*. ⌢ was used for *lr*.

Twelfth edition, 1867, 1868; same size and price. The *w*

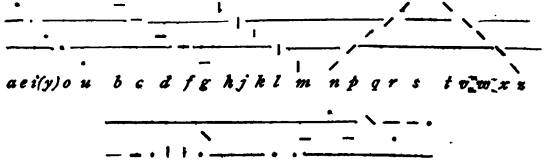
hook was now restored before upward *l*, and a list of about 500 best outlines was added to the "Manual of Phonography." The instruction book of the system first received the title, "A Manual of Phonography," in the fifth edition.

1837? Erdmann, a German stenographer. The following account of Erdmann's system is copied from "The Stenographic Standards;" by E. Ventriss, a small work containing four systems, those of Mason, Byrom, Taylor, and Mavor.

"The announcement of Dr Erdmann's new shorthand in two continental literary periodicals, and the high commendations therein expressed of its simplicity, neatness and brevity, connected with the praise of a most respectable English journal, induced us to procure a copy of the work from Germany; and, without expressing any opinion of our own on its merits or demerits, we have translated all that may be considered essential for its full comprehension, and adapted it to the English alphabet. The following is the explanation in the words (translated) of the author:—

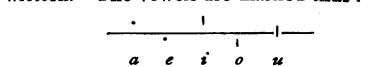
"As substitutes for letters, I adopted the simplest of all signs, the *dot* and the *dash;* and that they may suffice for expressing the twenty-five letters, I make each of them denote several letters. This is done in two different ways, by varying either the direction or the position of the sign. As to varying the direction, this is, of course, practicable with the dash only, and that according as it is made horizontal, perpendicular, or oblique, from left to right, upward or downward. By this means, I, nevertheless, obtain five signs, including the dot. As I give to each of these a five-fold position, they suffice exactly for denoting twenty-five letters. This five-fold position is determined, as in musical notation, by parallel horizontal lines; but instead of five, two only are requisite, these being quite enough for marking the five positions, according as the sign is placed upon, between, above, or below the lines.

"To facilitate the distinction and combination of the signs, I choose the dot for the designation of the vowels, classing *y* with *i*. Thus, in its five-fold position, it signifies *a, e, i (y), o, u;* while the dash, in its four directions and five positions, denotes with precision twenty consonants."



This is a very long shorthand indeed.

1837. Galloway. "A New System of Stenography. By John Galloway." Paisley: 18mo, 12 pages, one plate. This system, like the last, is written on a stave of two lines. The consonants are all expressed by the signs — ⌒ ⌣ o in five positions with respect to the stave, except ⊂ *s*. The consonants are united by means of a sloping hook; and with respect to the letters denoted by horizontal lines ‾ *m*, _ *n*, = *t*, — *s*, ≡ *f*, the connecting stroke is merely carried to their position in the stave, and the stroke for the letter is thus expressed without being written. The vowels are marked thus:—



a e i o u

As some words when written on this plan are unusually long, the author recommends the free use of "arbitraries." "When the learner has got the alphabet impressed upon his memory, and can write words with moderate ease and facility, he may proceed to use as many arbitraries as he can conveniently remember; but he must take care not to burden his memory too much."

1838. Tyson. "A New and Philosophical System of Shorthand, in a natural alphabet, formed from an analysis of English pronunciation; made easy to the humblest capacity; with an essay on letters, speech, and writing, By A. G. Tyson, schoolmaster and private teacher." Scarborough: 12mo, 51 pages, one plate; price 2*s*. Two methods of vowel notation are recommended; one with brief, joined strokes,

/ *a*, \ *e*, ⌉ *i*, ○ *o*, ⌈ *u*,

(*a* written upward, and *e*, *i*, *u*, downward) in their common significations in the ordinary spelling, and the other phonetic, by means of a full-sized character made of a loop and a stroke for each of the twelve simple vowels, and the diphthongs *ei*, *iu*. The vowels are neither exhibited nor represented according to their phonetic affinities, but thus:—a = *ɛ*, *a*, *ɑ*, *a*; e = *i*, *e*; i = *ei*, *i*; o = *ɔ*, *ɣ*, *o*; u = *iu*, *ɔ*, *u*. The former mode of practice is recommended for reporting, and the latter for all other purposes. With respect to vowels in the middle of a word, when written without respect to their phonetic values, the pupil is allowed to take off the pen. The author says, "It would be sufficient to leave a white line or break for *a* or *e* when in the middle of words, only to be careful that the direction of the break from the preceding letter to that which follows, be in the proper inclination; thus *fennel* may be written in shorthand by these characters , and *fallen* thus, , which if joined together, the first or downstroke

would be *f*, the break *e*, the first half circle *n*, the second break *e*, and the last letter *l*, making *fennel;* and so with the next, but this method of breaking is not calculated for extensive practice; a very short stroke is better." The consonants are arranged thus :—*b p, d t, f v, g j, h, k, l, m, n, r, s z, zh, sh, ng, th* (in *thin* and *then*) *w, y*. Written on either of the three plans of expressing the vowels, it is a very inadequate shorthand, as the reader may infer from the fact that the author has given no specimen of it in the work. This is also the case with the greater part of the systems that have been reviewed in this History.

1836. Nelson. "The Parliamentary and Forensic Shorthand Writer: by which 140 words and upwards a minute on any subject can be written and read; for the use of gentlemen engaged in senatorial, professional, and philosophical pursuits, etc., etc. By I. Nelson, A.B. There is appended a copious and intelligible list of the contractions peculiar to the Houses of Parliament and to the Courts of Law. London: Published by the author, 7, Exeter Hall. Hot-pressed, bound in cloth, with law students' appendix, 7*s*. 6*d*. 1836." 32 pp., with four engraved plates. This is a reproduction of Samuel Taylor's system, with a slightly varied list of arbitraries. The editor, or compiler, states in his introduction that the volume is "the result of the unceasing practice of fifteen years;" and he claims for the system that it "presumes to unite those hitherto irreconcilable essentials—legibility and rapidity." The rules or instructions are embodied in a series of fourteen letters to a real or imaginary pupil designated "Master Frederick," who is supposed to emerge from the ordeal at the end of three months a fully equipped law reporter. The instructions are needlessly diffuse, and are by no means free from that ambiguity which the undue multiplication of words almost invariably creates. The compiler admits that the system is based upon that of "the celebrated Samuel Taylor," and the impression evidently intended to be left upon the mind of the student is that extensive improvements have been introduced. Such, however, is not the fact: the changes made are really for the worse.. In the first letter the prospect is held out to the pupil of being able, at no distant date, to take down *verbatim* the lectures of his college professors; and in the next he is informed, for his encouragement, that "it is impracticable to accompany a public speaker by *any* of the published systems which have come under my observation," notwithstanding a statement in the Introduction that "in the senate the debates are recorded *verbatim*," and that "in the courts of law the decisions of the judges and the arguments of counsel are taken with literal accuracy," In short, the claims to superiority are based upon a false pretence. In no sense of the word can Nelson be said to have improved upon Taylor, while his confused and cumbrous instructions are calculated rather to repel than to attract

the intending shorthand student. The arbitrary words and phrases given are chiefly intended for the use of shorthand writers practising in the law courts.

1836. Webster, Joseph. During this same year there was issued from the printing press of Richard Nicholls, Market place, Wakefield, a system of stenography, on a new principle, by Joseph Webster, schoolmaster, of Ossett, Yorkshire. The full title page of the work runs thus: "A system of stenography, on a new principle; in six letters addressed to a friend; with questions and exercises, designed for the use of schools, as well as private students. By Joseph Webster, schoolmaster, Ossett; teacher of English geography, mensuration, surveying, book-keeping, etc. London: Longman, Rees, Orme, Brown, Green, and Longman. 1836." 48 pp. and five plates.

1837. Ventris. "The stenographic standards: being four improved systems of shorthand, combining simplicity, perspicuity, and brevity; adapted for the use of schools, private tuition, and gentlemen engaged in legal, literary, or parliamentary pursuits: together with the newly invented shorthand of Dr Erdmann, and a neat, simple, and undecipherable mode of keeping private memoranda. By E. Ventris, author of The Improved Primer, The Book-binder's Manual, The Writer's Guide, The Engraver's Manual, etc., etc. London: G. Berger, Hollywell street, Strand. Price one shilling; or each system separately, fourpence." 4 pp. letter-press, with eight lithographed plates. This tiny volume possesses no value, save as a stenographic curiosity. It places before the intending student, in too epitomised a form for them to be of any practical value, the systems of Gurney, Byrom, Taylor, and Mavor, with that of Dr Erdmann, and gives him the option of choosing the one which best suits his fancy. It is hardly possible to conceive a plan better calculated to bewilder and discourage the student at the very outset, and cause him to abandon the study altogether.

1837. "Hints on Shorthand." A volume bearing this title was published in 1837 by Bogue. London, price one shilling.

1837. Foster, T. C. "Plain instructions for the attainment of an improved, complete, and practical system of shorthand, whereby the words of any speaker may, by practice, be taken down verbatim, and read afterwards with the facility and certainty of ordinary print. By T. C. Foster, professional shorthand writer and reporter, *Standard* office, Liverpool. London: Whittaker and Co., Ave Maria Lane. Liverpool: D. Markles and Co., the *Standard* office; and the other booksellers. 1838" 41 pp. and 4 plates. This is Lewis's system, with several improvements introduced by the compiler as the results of his own professional experience. The letter-press portion of the work is creditably got up, and the engraved plates are neatly and beautifully executed.

1838. Williams, C. "An improved system of shorthand, for the use of schools, and those attending lectures and literary institutions; in which the art is so simplified that anyone may become his own instructor. By C. Williams, master of the Westminster Academy, author of The Colloquial Guide; Principles and Practice of Punctuation; Orthographical Exercises, etc. London: Mitchell, 39 Charing Cross; Miller, Bridge road, Lambeth. 1838. Printed by I. Page, Horseferry road, Westminster." 36 pp. and two plates. This is also a modification of the well-know system of John Henry Lewis. The alphabet is his, with the addition, in the case of several letters, of an initial loop or circle. The author's reasons for adopting this expedient are not very obvious. It certainly does not conduce to either increased brevity or greater legibility, while it necessitates the employment of awkwardly joined and unsightly outlines. He, however, claims for it that, in addition to indicating the junctions between the letters more clearly, it adds greatly to the legibility of the writing, while in certain cases the circle denotes the presence of a vowel. A list is given of nearly a hundred subscribers, titled and otherwise, at the head of which stands the name of the Earl of Annandale for six copies. Among the other names is that of Mr Edwin James, of the Inner Temple, a gentleman who afterwards became prominent at the Bar both in this country and in America. The manual, which had evidently been primarily intended for the use of Mr Williams's own pupils, is neatly got up, and many of his observations on the uses and advantages of shorthand are sound and judicious.

1838. Frank. During this year Mr Franco Frank issued an edition of Mavor's system, with alterations, comprising 28 pages of letter-press and four plates. It is entitled "Short hints on shorthand; or, rules and examples by which the art of writing and reading stenography may be speedily acquired. By Franco Frank, gent., an old reporter. London: Charles Tilt, Fleet street, and J. Menzies, Edinburgh. 1838." There have been several subsequent issues of the work.

1838. Mackenzie. "Shorthand made easy, so that in a short time trials, sermons, lectures, and speeches may be reported verbatim. With phrases as exercises, to gain facility in the use of all the characters by which perfection may be soon attained. Adapted either for self instruction or the use of schools. By Eneas Mackenzie. London: R. Hardwicke, publisher, 26 Duke street, Piccadilly." Price *2d.*; in cloth, 6*d.* 16 pp., including title and illustrations. This little work forms one of a series comprised under the head, "Mackenzie's educational books, elementary works, catechisms, etc.;" and a list of these, given on the cover, bears evidence to a laudable desire on the part of the editor to popularise useful knowledge. The alphabet is, with the exception of the characters for *g* and *y*, Moat's, but

the bar principle, to distinguish positions, which constitutes a leading feature of that author's system, is absent. The vowels *a*, *e*, *i*, are indicated by a dot in three positions; *y* is generally expressed by a dot at the end of the last character of the word; and *o*, *u* are represented by a short dash parallel to the consonant (|) in two positions. All the letters of the alphabet are utilised as grammalogues to represent frequently occurring words; the letters of the ordinary alphabet are pressed into service for the same purpose; and lists are given of prefixes, terminations, and arbitraries. Some of the latter represent phrases and indicate a good deal in very small compass. For example, we have *C*, "House of Commons;" , "House of Lords;" "liberty of the Press;" "Lords and Commons;" "congratulate him upon;" "in consequence of;" "it was necessary to," etc. Many of the arbitraries are similar to those used by earlier authors, as ⊙ "in the world;" "through the world," etc. The system is neither a very brief nor a particularly elegant one, and complexity being a leading characteristic of many of the outlines, numerous abbreviating expedients would be necessary in order to the attainment of even a moderate rate of speed. The specimens given consist of the Lord's Prayer (on title page) and the Queen's first speech to Parliament. There was a second edition published in or about 1840.

1838. Leonard. "Shorthand for the People; being a comprehensive system of Stenography, founded on a new principle; by which any person who can write, may quickly learn that art without a master; and by which from four to five hours out of six may be saved in writing: containing ample instructions for the acquirement of this most useful and delightful art. To which is added a short arithmetic, equally simple, easy, and swift. By S. W. Leonard." Cheltenham: 12mo, 50 pages, 10 plates; price about 3*s*. The author was led to the subject of the consideration of shorthand "by having another work in contemplation, and feeling the want of a more rapid mode of committing to paper those evanescent ideas which are seldom so happily expressed as at the moment in which they are conceived. He often found that, before the pen could trace the first sentence, that moment had flown for ever. To remedy this evil, the only resource was shorthand; but, though system after system was explored, still the object was not attained. The same defect presented itself in every system that professed to be infallible. What was to be done? To write one was a work of some labor: still it seemed preferable to the labor of acquiring facility in the others; and also easy to avoid that which appeared objectionable in them. The determination was soon formed; the experiment was tried, and as far as the author's own feeling is concerned has been perfectly successful. It may, perhaps, not be so to others;

for there is in the human mind a bias which gives to one individual the power of conceiving and executing that which, to another, shall be an impossibility. It must be something of this kind which has withheld from the author many of the conceptions of other stenographic writers, and made them appear like 'a sealed book;'—at least for every practical purpose. The same thing may happen in the attempt to communicate his own ideas to other minds. Some of these minds may not be of the same genera, and consequently unable to embrace that which, to himself, is natural."

The system is one which certainly would be found by very few persons beside its inventor, capable of general application in the ordinary occurrences of life when writing is required. Strokes of three degrees of inclination are employed, namely at angles of 70, 45, and 20 degrees respectively; thus | *t*, / *b*, / *r*, — *m*; | *tt*, / *br*, / *rb*, / *l*, —— *m*. The vowels are written by short attached signs. When a vowel mark lies in the same direction as a preceding or following consonant, the consonant is written with a fine hair stroke at the end, thus, – *a*, — *m*, — *am*. The style of orthography recommended, is one that adheres more strictly to the common spelling than is customary with shorthand writers that employ the old alphabet. By means of a great number of double consonants (obtained by the introduction of characters not sufficiently distinct from each other, and by thickening and lengthening the strokes,) the system is rendered at once brief and indefinite in the writing and reading. It never could, by any adaptation of its principles, become a "shorthand for the people."

1839. Hanaford. "A short and concise system of stenography, or shorthand; combining such perfect simplicity and brevity, with complete comprehensiveness, that all the secrets of the art can be acquired in a few hours and easily retained. *Multum in parvo.* Revised and improved by L. B. Hanaford. Baptist Register press. 1839." 8 pp., including alphabet, arbitraries, and diagram. This system has been already noticed under the head of "Day and Stetson," p. 92. The compiler expresses his belief that "the rare combination of the two qualities, brevity and completeness, will at least commend it to some notice. . . . The work is designedly brief. It is based on fixed and rational principles, for the purpose of establishing one permanent, uniform, and practical system. The number of characters is small. But few especially of that kind termed syllabic are inserted, because that most of these syllables and terminations can be made as readily with the usual characters, and thus the process is far more simple." There is nothing about this singularly incomplete and impracticable production to entitle it to special notice.

The signs are injudiciously chosen and the treatise is much too brief to be of any practical value. The list of arbitraries contains some of the most strange-looking characters that perverted ingenuity ever devised.

1839. Waddington. "An improved system of stenography, formed upon rational principles, and combining simplicity, brevity, and perspicuity, for the use of schools and private tuition. By Richard Waddington, professor and teacher of the art. Newark: Printed by E. Brooks, Stodman street." This system is based upon that of Mavor, the only variations, so far as the alphabet is concerned, being in the vowels, which are represented by short dashes for *a*, *e*, *i*, *u*, and by a point for *o*. The signs are written in with a pen, and so far as literary merit is concerned, the work has nothing to recommend it.

1839. Nye. "A shorthand dictionary; or, complete key for translating shorthand writing, as practised by any of the present systems; being an exposition of all the words of the English language, divested of vowels and otherwise contracted, according to the rules of stenographic orthography, for the use of students and practical shorthand writers. By James Nye. A new edition. London: Simpkin, Marshall, and Co. Price four shillings. 1839." This work is accurately described on the title-page quoted above. It does not contain a system of stenography, but is purely and simply a dictionary of consonant outlines intended for the use of the writers of the various *a*, *b*, *c* systems. To such it would undoubtedly possess a certain value, bringing, as it does into one view, words having the same consonants, but differing—in many cases very widely—in meaning. The volume is got up in a compact and handy form, and there is evidence that upon its compilation considerable care and labor must have been bestowed.

1839. "British Shorthand." Dr Westby-Gibson, in his "Bibliography of Shorthand," page 30, mentions the following: "The British Shorthand; combining simplicity, brevity, and perspicuity. By which any person may teach himself the useful art of shorthand writing in an incredibly short space of time, without the aid of a master. And will enable him, with a little practice, to follow a speaker through all the labrynths of a learned discourse. London: G. Berger, Holywell street, Strand; and George Odell, 18 Princes street, Cavendish street. 1839." 8vo., 24 pp., five plates, 2*s*. Another edition was issued in 1840. This was probably one of the numerous issues of Taylor's system as modified by Odell, the name of the latter appearing as a publisher.

1839. De Stains. "Phonēgraphy or Writing of Sounds. Divided into two parts, namely, Logography or writing of speech, applicable to all languages, as demonstrated by examples in the French and English tongues; with a few abbreviating rules,

reducing this writing to the shortest shorthand as yet devised; and Musikēgraphy, or writing of music, on a principle particularly simple and expeditious. By V. D. S." London: 12mo, 20 pages, one plate of shorthand and one of music. *1s. 6d.*

In 1842 was issued a second edition, in an enlarged form, under the title of "Phonography, or the writing of sounds in two parts; namely, Logography, or universal writing of speech, and Musicography, or symbolical writing of music; with a shorthand for both." London: 8vo, 208 pages, 9 plates; price *10s.* To this edition the name of the author is attached in full—V. D. De Stains. As an addition to our literature, with respect to writing in general, and a new and brief musical notation, it is a valuable work, but as a system of shorthand it is even inferior to many of the *a*, *b*, *c* systems. The work was extensively advertised at the time of its publication, but to little purpose. The first "book," on Logography, contains three parts, each subdivided into chapters; thus;—"I. Progressive formation and degeneration of language. Chapter 1. On speech. Natural formation of speech. 2. On writing. Natural and successive formation of the various characters, from the pictorial figures and hieroglyphics, to the phonetic signs and alphabets. 3. On alphabets. Examination of the alphabets of the ancient and modern languages, passing from primitive perfection to extreme confusion, as exemplified in the English and French languages. II. Regeneration of writing, or Logography based on simple and universal principles. 1. On orthography. Impossibility of having an accurate writing of speech, by means of the Roman letters. Necessity of adopting a new series of phonetic characters. 2. On Phonography. Analysis of speech, based upon the anatomy of the organ itself. 3. Phonographic alphabet. Formation of a new character. Advantages with regard to neatness and expediency [expedition?] of allowing as much as possible in the writing, the natural movements of the right hand. III. Shorthand. 1. Preliminary notions. Antiquity of shorthand, its uses and advantages. 2. Shorthand of Logography. Its alphabet, abbreviating rules and orthography. Comparison of the present system with those of Gurney, Byrom, Taylor, Mavor, Molineux, Harding, Lewis, etc. 3. Allegorical writing. Superiority of allegorical characters over alphabetical ones. Advantages to be derived from a combination of both. What parts of speech are best adapted to allegorical signs? Application." The second book, on Musicography, contains the following chapters:—1. On ancient music. Its origin, progressive formation, and importance over all other sciences. 2. On modern music. Its origin from the above, and successive transformation into a system entirely different. Comparison between the two. 3. On musical characters. Ancient and modern characters. The Greek alphabet, the stave, the arithmetical figures. 4. Reformed

characters of Musicography. Its simplicity and conciseness, exemplified by a part of the National Anthem being printed with the common letter-press, and in one-sixth of the space generally occupied by a stave. 5. Shorthand of Musicography. Its uses and advantages explained with relation to melody, harmony, and composition. Analysis of the principles of harmony, and the properties of musical sounds.

The vowels and consonants are arranged thus :—*i i*, French *u*, German *ö*, *ɜ*, *e*, *e*, *o*, *v*, *ɥ*, *a*, *ɷ*; the four French nasals; *k g*, *t d*, *p b*, *f ʒ*, *s z*, *θ* (in both *thin* and *then*), *f v*, *y*, *n*, *m*, *h*, *r*, *l*. The shorthand writing is placed over a line, and the number of alphabetic words assigned to the letters is unusually large; *b* representing "be, been, by, bad, bought, but;" *k*, "can, come, could, king, queen;" *m*, "me, my, man, many, Ma'am, Miss, Mr." The consonant outlines are very uncouth, and the insertion of the complicated vowel marks is a work of considerable difficulty.

It may be noticed here, that the title "Phonography" was adopted by the writer of this History as the most suitable term for his own system of phonetic shorthand, in 1839, several months before "Phonēgraphy" appeared, and under an impression that it was a new word added to the language; as he also thought (not having access to many books,) that he was the first in modern times to attempt to write words in accordance with their pronunciation. He has since found that about a hundred authors have written on this subject, and urged its importance upon mankind. They had not succeeded, however, in showing that any immediate advantage must attend the adoption of phonetic spelling, and an absurd but established custom continued to prevail over truth and common sense, to the detriment of the best interests of the human race. An immediate personal advantage attends the use of phonetic shorthand, and we have now every reason to expect a gradual but general introduction of phonetic spelling.

The use of the word "Phonography" may be traced back 139 years before the appearance of that system of shorthand which now bears the name. The writer has in his possession a work entitled "Practical Phonography," a thin quarto volume, published in 1701, by John Jones, M.D. The aim of this writer was, not to introduce a new character, nor even to alter the spelling of words, but merely to assist persons in learning to read and spell, by means of tables of words, classified according to their sounds, whereby the irregularities of the common spelling were more clearly perceived.

1840. Carpenter. In 1840 was published an edition of Mavor's system entitled: "The Handbook of Stenography; being a complete guide to the art and practice of shorthand, by William Carpenter. London: William Strange, 21 Paternoster Row. 1840." 12mo., 22 pp., and five plates. This little work

passed through a number of editions—over a dozen in the course of about twenty years. The leading characteristics of the production consist in the care with which it has been got up, and the brevity and simplicity of the rules. The editor makes no allusion whatever to the real author of the system, but leaves the reader and the student to infer that it was his own unaided production.

1840. Curtis. "Shorthand made Shorter; or stenography simplified, being a concise introduction to a complete knowledge of the art. By J. Curtis, editor of the *Newgate Calendar*, and twenty-four years reporter and shorthand writer at the Old Bailey and other Metropolitan Sessions. London: E. Dipple, Strand; and all booksellers. Price 6*d.* 1840." 12mo., 24 pp. There were earlier issues of this system dated respectively 1830 and 1835, and another, apparently the last, "with additions and corrections," was published about 1841 by John Cleave of Shoe lane.

1840. Eyre. "A new and complete System of Stenography, or Shorthand; designed for the law student, and adapted to every other profession and business; clearly demonstrating that it is equally legible, and one-fourth shorter at the least than either of the best systems which has appeared before the public; and will enable the student to follow a speaker with proportionate facility; and may be learnt with ease without a master. By Mr G. Eyre, solicitor, Benson, Oxfordshire. 1840. Printed for the author; and originally intended only for his own private use. Price ten shillings, in cloth boards. Wallingford: Printed by J. Bradford, bookseller. London: Whittaker and Co., Ave Maria lane." 64 pp. and 12 plates. In this work we have an honest and well meant, if not particularly successful, attempt to reconcile the demands of brevity and legibility. The author states, in a prefatory note, that until after the work was in the hands of the printer, it was intended exclusively for his own private use, and for the use of his friends, and that it was subsequently decided to allow the sale of a few copies to the public. The circumstances which first induced him to make shorthand a special study are given in the introductory chapter. When first he entered an attorney's office, he says, he determined to make himself master of shorthand, and with that view he perused several systems, including, among others, those of Mavor, Taylor, and Gurney. Not being a very expeditious writer he became convinced that he should never be able to follow a speaker by either of these systems, and consequently he set about framing one for himself. "My object," he goes on to say, "was not novelty, but to facilitate my labor in following a speaker; everything, therefore, that I found in other systems which I approved of, I introduced into my own; to have rejected what was useful merely because it had been adopted by another, would not have

effected my purpose. I first wrote down on paper every variety of simple straight lines, straight lines with curves, curves, straight lines with loops, and curves with loops. I then proved which would, in practice, be sufficiently distinguishable from the rest, and such I selected for my system. I had now with a dot, three commas, an ellipse, a semi-ellipse, and a circle, a sufficient stock of materials to complete my work. I accordingly proceeded to appropriate my characters, and to mould it into its present shape." Further on he contends that his system is "more than a quarter shorter than Mavor's, or Taylor's, or Gurney's, and is equally legible, and the characters as simple; and will enable the writer to follow a speaker with more than one quarter less labor; and may be learnt with ease without a master." He next proceeds to compare his system more particularly with Mavor's, which is, he thinks, the best of the three, with a view to showing the superiority of the former over the latter, observing that position in writing constitutes the leading feature of the system. In this the author proceeds, to some extent, upon the lines laid down by Samuel Richardson. He admits that Richardson's system is one-fifth shorter than his, but agrees with Clive that a less diffusive scheme on the same principle would have produced a more useful work. The brevity is due to the fact that Richardson used, for signifying the letters of his alphabet and some double consonants, fifty-six places; but while Eyre uses only six distinct places, in one of which every word must be written, his system will admit of three times the number of contractions at the beginning of words, arbitraries, and elisions, and will be equally legible. This position, upon which the author prides himself, constitutes the leading defect in the system. It bears evidence to having been the result of an immense amount of care and labor; and the work, as a whole, reflects very great credit upon the author. It is necessary to use only ruled paper, which cannot always be had; and to break up words in order that the rules regulating position may always be complied with; which is a great hindrance in swift writing. There is, unquestionably, brevity, so far as the number of inflections of the pen is concerned; but a comparatively long system which admits of entire words being written without lifting the pen, is preferable to one, in which, though short, the nature and power of the characters are indicated by position. Eyre's shorthand may have served the purposes of those who merely required to employ it privately, but if there were any who tried to use it for *verbatim* note-taking they must often have found themselves placed at a manifest disadvantage.

1840. Fretwell. Mr Rockwell mentions a manuscript system based on that of Samuel Taylor, by William Fretwell, which professes to combine "all the advantages of former systems without their defects." It formed part of the collection of the late Cornelius Walford. The date is given as "about 1840."

1840. Glover. James Glover, an accountant of Pudsey, near Leeds, issued in 1840, under the title of "Geometric Shorthand," a system of which the title page runs as under: "The expeditious and legible reporter; or, an easy and practical system of shorthand. By James Glover, accountant, etc., Pudsey. Leeds: T. Harrison, 153 Briggate. London: Houlston and Stoneman. 1840." 27 pp., with eight plates.

1840 (?). "Notarius." "A system of shorthand writing. Founded upon rules remarkable for their perspicuity and conciseness. And as the alphabet constitutes the chief obstacle to most writers, in this essay it has been so dependant upon the rules, that both are acquired at the same time, and a few hours' attention gives a perfect knowledge of the art. *Est ars alicujus verba velocissime notis excipiere.* By Notarius. London: Printed by W. Gyde, Wardour street, Soho, and sold by all booksellers in town and country. Price 6*d.*" 11 pp., including one plate. The anonymous author, or rather editor, of this diminutive stenographic abortion admits, in a short preface, that his share of merit, should the reader grant any, is very small. "I have gathered," he says, "the chief part from an old work taken from the shelves of an ancient and extensive library, and which I found eminently useful to myself; therefore promising that, with common attention, the reader may learn the art in a few hours." The "old work" to which reference is made is that of Francis Tanner, 1712. The illustrations are confined to one page, which contains the alphabet, with a meagre list of arbitraries, and three sets of equally meagre examples. The rules, which are in four short divisions, or chapters, are virtually worthless, and the entire production bears evidence on the face of it that it was made not for use, but "to sell."

1840. Improved Concise System. Mr Rockwell mentions a manuscript system, entitled as above, bearing date 1840. No author's name is given, and there is no evidence of its having ever got beyond this incipient stage.

1840. Shorter. "Latin, French, and Shorthand combined: being plain instructions for their expeditious acquirement, on a new, easy, and comprehensive plan. By Robert Shorter, shorthand writer. *Tria juncta in uno.* This is a work of real utility, intended not only for the use of public schools and private instruction, but by the study of which everyone, whether connected with commerce, law, literature, physic, or divinity, may be greatly benefited. London: Published by Henry Kent Causton, Birchin lane, Cornhill," 20 pp. letter-press, and 80 pp. engraved exercises. Mr. Shorter, who is described at the end of the work as of Tabernacle Walk Academy, Finsbury, was a writer of Gurney's system, and the author of a work entitled "Plain instructions for acquiring Gurney's Shorthand improved and made easy." His object in the work under notice—"Latin, French, and Short-

hand"—is, by the aid of a series of exercises, to enable the student to gain a certain familiarity with these branches of learning by carrying on the study of the three simultaneously. "This work," he says, "is not intended to perfect the student in the Latin and French languages, but only to give him a taste for, and introduce him to the study of, them, by means of a good verbatim or literal translation of a few short and easy sentences, etc., from some of the best authors in these languages." The exercises are in this form :—First we have the Latin explained in shorthand ; then we have the shorthand explained in English as spelled in shorthand ; and afterwards the shorthand by itself. The French is explained in the same way, and the author claims that, by this method of procedure, the student will not merely acquire a taste for the two languages named, but will, at the same time, become a master of shorthand.

1840. Templeton. In this year Mr P. B. Templeton published an edition of Taylor's system, under the following title :— "Six lessons on shorthand, with observations and advice, as to the practice of the art, the different classes of speakers whom a writer may have to follow, and the best and cheapest materials to use in writing. London : W. S. Orr & Co., Amen corner, Paternoster row. Manchester : Banks & Co., St Ann's square ; A. Heywood, Oldham street ; and may be had of all booksellers." 24 pp., with 8 plates, price 2s. 6d. After Mr. Isaac Pitman's visit to Manchester to lecture on Phonography, in December, 1841, Mr. Templeton wrote several letters against the system in the Manchester newspapers, to which replies were given.

1840. Fancutt. "Stenography Remodeled ; a treatise developing an entirely new system of shorthand writing, on the basis of grammar, and the analogy of language. By J. Fancutt." London : 12mo, 56 pages, one plate, price 5*s*. A new edition of this work appeared in 1847, in which the system is comprised in four pages of small type, and one plate ; price 8*d*. It takes the following new and more extended title :—"Ideography : a system of short writing, on the basis of grammar, and the various analogies which form the idiom of language ; in which is shown that hitherto there has been no system, (properly so called,) the ordinary methods being of a trivial, miscellaneous, and arbitrary nature, deficient in uniformity, general principles, and connection of design ; and that with fewer and more simple signs, a system may be formed, more extended in purpose, more philosophical in construction, and uniting practical simplicity to the harmony and completeness of a science."

The following extracts will present the reader with a general idea of the system :—"The object I propose in this little treatise is, to elevate the art of shorthand from being (as it has hitherto been) a mere collection of arbitrary and unconnected signs and rules, into a science, having for its object, the contraction of lan-

guage on the same principles as those on which it is formed; and the course I have adopted for this purpose is, the introduction of a more extended and complete theory of connection in the signs and characters employed.

"As times and places are the machinery of circumstances, and the best helps to the memory of facts, so grammatical dependency is the machinery of sentiment, and the best means of suggesting the thoughts which are in a great measure formed by it.

"The employment of a ruled line to write on, while it contributes to the regularity of the alphabetical writing, is also the basis of the idiomatic department, which consists of a systematic and analogical arrangement of signs, and by a varied position—both of the signs themselves, and of their relation to the line, a series of positions and situations is produced, enabling us to express the various modifications of the most ordinary connective phrases and grammatical idioms.

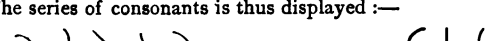
"The characters and signs are the three following:—the straight line — the curve ⌒ and the dash-point or comma (,). These three characters comprise the whole system, the usual alphabet of consonants being confined to the two former.

"A discourse or speech may be divided into two parts; first, the words which are peculiar to the subject, and express by themselves some idea relative to it; and, secondly, the abstract words, signifying nothing of themselves, but without which, as a connecting medium, the sense could not be conveyed.

"The principal feature, then, in the proposed system is, the division of all words into two classes, which are called definitives and connectives, the former being represented by orthographical contraction, and the latter by grammatical signs. For the first class of words, definitives, an improved stenographic alphabet is used; but the second class, connectives, are signified by fixed and simple signs, indicative of their grammatical nature: the former may be called the material, and the latter the machinery which produces what has been termed, not inaptly, 'the web of the discourse.'

"Alphabetic writing.—All words included in this section are called definitives, and are written by means of an alphabet, spelling with the consonants only; thus Lndn for *London*, Yrk for *York*, Bltmr, *Baltimore;* except where the insertion of vowels in a few equivocal words would make them read more easily."

The series of consonants is thus displayed:—



b p, d, f v, g k, j, l, m, n, r, s, t, w y.

The pairs of consonants *b p, f v, g k, w y*, are each written by one sign when the letters occur in the middle of a word; but when they are initial or final, a loop is added, to denote *b, v, g, w,*

—at the commencement when the letter is initial, and at the end when it is final. The vowels are expressed by short dashes; thus, ⟍ *a*, ⟋ *e*, | *i*, ⟍ *o*, ⟋ *u*. It is only in the idiomatic part that the system presents any peculiar features.

"Idiomatic writing. It will be found that more than half of any discourse that is not of a purely technical nature, is composed of the class of words which in this system are called *connectives*, and consist principally of the following :—

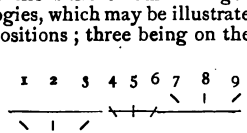
"1. Prepositions, or words denoting situation and position.

"2. The pronouns divided as in grammar, into the personal, possessive, relative, demonstrative, etc.

"3. The adverbs of time and place, conjunctions, and various transitive and connective words.

"4. The auxiliary verbs *to be*, *to do*, *to have*, *to be able*, etc. ; conjugated to express the past, present, and future, affirmatively, negatively, and interrogatively.

"The first thing necessary to state is that a line is used to write on, which is the basis of our arrangement of positions, relations, and analogies, which may be illustrated by the following scheme of the prepositions ; three being on the line, three below, and three above.



"A dash made on the line at right angles (5) signifies *to*, *at*, *against* ; made obliquely to the right (6) signifies *on*, *in*, *by*, *with*, *among* ; which, in reference to situation, are nearly synonymous terms. The dash obliquely to the left (4) signifies *a* and *the*, which point out the object. These are the three positions on the line of writing ; there are also three above the line and three below. Those above at a right angle (8) signify *over*, *up*, *above* ; inclined to the right hand (9) *before*, *beyond* ; and to the left (7) *of*, *but*, *from*, *after*, *behind*. Those below the line at a right angle (2) *under*, *beneath*, *below* ; inclined to the right, (3), *alone*, *single*, *separately* ; to the left, (1) *out*, *without*, *behind*, *after*.

"The second class of the connectives is the pronouns ; they are all represented by a straight mark ; the various kinds being distinguished by the situation and position of this mark with respect to the line of writing.

"For *I*, *he*, *you*, *they*, *it*, *them*, etc., the mark is made horizontally, on a level with the writing, thus ___ For the possessive, *mine*, *yours*, *theirs*, *its*, etc., a mark in the same direction placed above the line ‾‾ For the relative pronouns, *who*, *which*, *whom*, *whose*, the same mark placed below the line ___ The simple straight mark in its triple position signifying *being*, *relation*, and *possession*.

"The third class, conjunctions, adverbs, etc., are represented by the horizontal curve, which in itself exemplifies their office and purpose, being to tie or link together phrases and sentences: first, words denoting unity, as *and*, *both*, *also*, shown by a curve ⌒ on the line of writing. Second, restriction, as *nor*, *not*, *yet*, *but*, by a curve on the line with its points upwards, ⌣ Thirdly, transition, by the curve above the line, ⌒, including all such words as *because*, *therefore*, *whereas*, *nevertheless*, *notwithstanding*. To this division belong all words relating first to *time*, placed below the line, ⌣ Second, to *place*, as *here*, *there*, *where*, etc., also placed below the line in an inverted position, ⌒ And lastly, a curve raised above the writing, and pointing upwards ⌣ expressive of inquiry or exclamation, etc. It must depend on the skill and discretion of the writer as to the number of words that may be brought under each division. I have described the kind of words which belong to each, and the general meaning of these characters cannot be mistaken in reading, whether the exact word is suggested or not, because they are simple and definite words, not bearing the least resemblance to the characters used for other purposes; for it will be seen, in treating of the orthographical part, that the marks signifying letters, never stand by themselves as letters, and that the grammatical signs cannot at all interfere with them. This part of the system is quite distinct, and may be used always according to the extent of the writers' experience or acquaintance with grammatical idiom.

"Class fourth—auxiliary verbs. *To be*, being actually the most simple of all states, is signified in our system by the simplest of all written signs, the point or dot, which is placed on the line to signify *being* in a general sense in reference to present time; *below* for the past; and *above* for the future.

"In using this verb negatively, a second point or dot is used, to show the negation distinguishing the present, past, and future tense, the second point being in each case *below* the line. In the interrogative form, *Is it? Was it? Will it be?* the second point is in each case *above* the line, and in phrases which are both negative and interrogative, the line passes *between* the two points. The last arrangement of them is the conditional mood, *can be*, *may be*, *might*, *could*, *would*, or *should be;* it has the points placed in a horizontal position, and is affirmative, negative, or interrogative, according as they are on, above, or below the line: thus . . ˙ ˙ ⁘ The auxiliary verb *to have* is expressed by the comma, and takes the same positions to show its tenses, but instead of a second one, the point only is used to mark the negative form.

"The comma reversed, is employed in the same manner to represent the auxiliary verb *to do*, or *to make*, and the short or half line signifies in a similar manner every variation of the verbs

denoting power, will, necessity, etc., expressive of all those conditions of the mind in reference to action, etc., employed in the words *can, will, shall, should, may, ought, might, must;* first affirmative, as *I can, I will, I should*, etc., —— 2, negatively, as *I cannot, I ought not*, —— 3, interrogatively, as *Can I? Should I?* etc., —— ."

We can regard the system as nothing more than a writing riddle, that might serve very well to occupy an hour at a Christmas party, but which is eminently unfit for every-day use; and in its alphabetic arrangement, the consonant characters are very ill chosen for the representation of the English language.

1841. Hargreaves. James Hargreaves, formerly master of the Commercial Academy, London road, Manchester, published, under the title of "The Expeditious Writer," "an improved system of shorthand," which is described as "combining simplicity, perspecuity, and brevity," and as being "adapted to the use of schools, private tuition, and gentlemen engaged in mercantile, legal, literary, or Parliamentary pursuits." It consisted of 12 lithographed pages, and was published at 2s. by Simms & Dinham, Exchange street, Manchester.

1842. Good. "Etymography, or the true method of writing on the phonetic principle. An alphabet for all languages. By S. A. Good, of Port Madock, Carnarvonshire." There were two issues of this tiny system, which was published at Liverpool, and occupies two sides of a card, measuring 4½ inches by 3. The two editions differ materially from each other, but we shall notice only the second, as presumably embodying the results of the author's more matured experience. The system is phonetic, and a casual glance is sufficient to show that the author was familiar with the then infant system of Phonography. In fact it is, in several important particulars, merely an abridgment of that system. The consonants are paired and represented by thick and thin lines, the heavy sounding letters being designated "perfect," and the light sounding letters "imperfect." These are classified as semi-mutes, mutes, and vocals. The characters for *p, b; t, d; ch, j;* and *k, g;* are identical with the signs representing the same letters in Phonography; and *r, l,* and *n* hooks are introduced upon precisely the same principle. A final hook on the right or *l* side of a letter represents *m*. The vowels and diphthongs are classified upon the Phonographic principle, and even as regards their forms the points of agreement are more obvious than those in which they differ. The resemblance is still more marked when we compare Good's production, not with the Phonography of to-day, but with that of 45 years ago, as exhibited in the fifth edition, published by Samuel Bagster and Sons, in 1842.

The explanation of the similarity between "Etymography" and Phonography is, that Mr Good lived at Wotton-under-Edge (the

residence of Mr Pitman) in the infancy of Phonography, and succeeded him in January, 1837, as master of the British School in that town that was managed by a committee. The committee were offended with Mr Pitman's private religious opinions as a New Churchman. He had read, approved, and received the Writings of Swedenborg (the New Church) during 1836, the first year of his residence at Wotton, and the committee, on this ground, appointed another master for their school. He then established a British School on his own account, and success attended it. A very friendly intercourse existed between the two teachers, and Mr Good was a constant visitor at Mr Pitman's house in Orchard street till he removed to Bath in June, 1839. Mr Good afterwards took charge of the British School at Port Madoc, and kept up a correspondence with Mr Pitman. He thought that Phonography was defective in not giving the labial ⌒ *m* the labial slope, like ╲ *p*; and in not writing the dental ⌣ *n* upright like the dental | *t*. This point had been considered in laying the foundation of Phonography, and it was deemed a more practical arrangement to give these two letters a horizontal direction ⌒ *m*, ⌣ *n*. Soon after Mr Good's removal to Port Madoc, he brought out his modified Phonography on a card a little smaller than a man's hand, and christened it "Etymography." It did not grow to the dimensions of a printed book.

1842. Woodehouse. Simeon S. Woodehouse, a "professor and teacher of stenography," of Hull, issued during this year an edition of Taylor, under the following title:—"A practical system of shorthand writing," on the basis of "Taylor's Universal Stenography," including the latest improvement in stenographic contractions and contracted writing, with hints to teachers, parents, and guardians, on the facility of imparting it to youth in classes. By Simeon S. Woodehouse, professor and teacher of stenography. Hull: Published by William Henry Smith, Queen street; A. K. Newman & Co., and T. Tegg, London; Deighton, Cambridge; Richardson, Derby; Dearden, Nottingham; D. Marples, Liverpool; Nelson, Edinburgh; and Simms and McIntyre, Belfast." 48 pp., with 4 plates.

1842. Saxton. "A New System of Stenography for the use of Schools and Colleges. By Charles Saxton." Boston, U.S., 18mo., 126 pages, six plates. A fount of stenographic characters was cast for this work, and thirty-seven pages are printed with them, either entirely or interlined with the common printing. The shorthand letters that compose a word are necessarily detached from each other, and thus its appearance is altogether different from the form in which it is to be written. The alphabet is adopted from Taylor, and the vowels are written thus: · *a*, *e*, . *i*, *y*, —— *o*, *u*. Specimens of stenographic printing are given in the following languages: English, Latin, French, Italian,

Spanish, German, Greek, and Hebrew. In these specimens the common orthography of the several languages is followed, and in deciphering the vowel points, the reader never knows whether he should read the upper dot as *a* or *e*, the middle one *i* or *y*, and the bottom one *o* or *u*.

1842. Penny System. "The Penny System of Stenography, or shorthand simplified for general use; compiled principally from the celebrated system of Dr. Taylor, with a simple and improved arrangement of its arbitraries, rendering it more perfectly readable than shorthand has generally been found by the beginner. London: T. Ward & Co., Paternoster row." This was issued as a quarto sheet. In January, 1843, appeared the first and, as it proved to be, the last, number of the *Shorthand Magazine and Literary Miscellany*, in advocacy of the system, and of shorthand generally. Under the head, "The Penny System," the author says:—"The characters are principally from the well-known system of Dr Taylor, a system which is considered in several respects superior to others. But should the reader have already acquainted himself with the rudiments of the system of Gurney, Byrom, or Dr Taylor, as improved by Harding or Odell, we would not be understood to advise him to discard such alphabets, each of which has, perhaps, its peculiar advantages, because in so doing two systems might become confounded." Along with the Magazine is a small sheet, entitled, "Supplement No. 1," which contains the Lord's Prayer, written in the system, together with three additional rules. The basis of the system is Taylor's, but several important modifications are introduced.

1843. Bradley. "A Concise and Practical System of Stenography, or Shorthand Writing; with a brief history of the progress of the art, illustrated by 16 engraved lessons and exercises. By G. Bradley, editor of the *Sunderland and Durham County Herald*, and stenographic writer." London: 12mo, 53 pages; price 3*s*. This is a neat, explicit, and well compiled system of *a*, *b*, *c* shorthand. In the selection of signs for the consonants, the author has availed himself of the experience of former writers, thus his ⌒ *m*, ⌣ *n*, ⟋ *r*, | *t*, are the same as in Taylor, Mavor, Phonography, and several other systems; his *b*, *d*, and *l*, are taken from Mavor's alphabet; *f*, *v*, and *w*, from Taylor; and *g*, *h*, *k*, *q*, *x*, *y*, have signs of the author's own adaptation. There is nothing in the system that particularly distinguishes it from other works based upon the old alphabet, except the superiority of its style and arrangement over the mass of shorthand writers.

1844. Anonymous. "The Art of Reporting Explained, as exercised by practitioners, showing the modes of abbreviation in common script, and by the systems of shorthand; with a new alphabet of simple signs, also rules for shorthand writing and contractions, by which speeches may be taken down verbatim."

London and Norwich: printed for the author, reporter on the *Norfolk Chronicle;* 8vo, 40 pages. A comparative table of ten shorthand alphabets is given, from a woodcut, and the author's own alphabet is presented in the same manner. The other shorthand characters are filled in with a pen, or spaces are left for the purpose. The ten alphabets are those of Gurney (Mason), Byrom, Taylor, Mavor, Palmer, Richardson, Ewington, Lewis, Pitman, and Moat. "Reporters," says the author, "have adopted some one or other of the foregoing alphabets, and hard practice with any of them, except numbers 9 [Phonography] and 10 [Moat's], will ensure success."

The author's own system of shorthand presents no peculiar features. In rapidity of writing, and indistinctness in the reading, it is an average one. From a brief historical sketch of the art of reporting, prefixed to the work, we gather the following particulars, which are not generally known.

"The progress of the art in this country has been slow, but it appears that efforts were made at an early period to report parliamentary speeches. In Lord Mountmorris's History of the Irish Parliament it is stated, that a warm debate occurred in that body during the year 1662, relative to the propriety of allowing the publication of its debates in the English journals; and the Speaker, in consequence, wrote to Sir Edward Nichols, Secretary of State, to enjoin a prohibition. Sir Simon D'Ewes, a member of Parliament, in the reign of Elizabeth and James, appears to have transmitted what remains of the oratory of those times. Burton's Diary is the only record of Cromwell's Parliament. Both Sir Simon D'Ewes and Burton labored to the best of their ability, and merit the gratitude of posterity for what they have preserved. They probably used shorthand, or, as it was then termed, Brachygraphy; and they, doubtless, attained as great proficiency as the generality of amateurs in any art; but, of course, no comparison could be made between them and persons who now make reporting the serious business of life. Sir Henry Cavendish, M.P. for Lostwithiel, appears to have successfully practised the art. He sat in Parliament in the early part of the reign of George the Third, at a time when reporters were excluded from the House. His industry and taste led him to take notes in shorthand, but the results of his labors long remained concealed, till, by a happy accident, they were discovered. They extend over the period from 1768 to 1774, comprising the entire duration of that which has hitherto been called the unreported Parliament. This was an epoch fertile in orators, as well as of great events. Burke and George Grenville shone in the House of Commons. Charles Fox had just entered it, and was fast rising to eminence. The debates on the prosecution of Wilkes, and the riots of 1768, on the American policy of Great Britain, and on the government of Canada, are full of interest, and have

been well preserved. Daniel Defoe, in his History of the Union of England and Scotland, has given several speeches in the Scotch Parliament, with a minute account of the proceedings on that grand measure; and the speeches of Seatown, Fletcher of Saltown, and other Scottish patriots, are believed to have been reported by Defoe."

1803. Ewington. Ewington's system of shorthand, (which we have not seen) mentioned by this writer, is thus noticed in Lewis's "History of Shorthand:"—"'Shorthand, or the Flying Pen, being a new and simplified system of Shorthand Writing,' published in 1803, and 'The Arcana of Shorthand, or expeditious writing made easy,' published in 1805, are the production of Henry Ewington, M.M., a gentleman entirely ignorant of the common principles of grammar, and whose portrait (prefixed to his last production,) exhibits the most evident and extraordinary traces of dulness and stupidity. Both of these insignificant and useless works are poor and petty imitations of Byrom, abounding in looped characters, to the exclusion of simple ones, and containing not a single observation calculated to facilitate the progress of the art." On examining the alphabets of Ewington and Byrom we find that they agree in but two consonants, namely *r* and *t*, and in these letters both systems agree with many others. There is a general agreement among shorthand authors to appropriate the upstroke ⁀ to *r*, and the perpendicular stroke | to *t*. In twenty-five systems published during the seventeenth century, *r* is thus written in thirteen systems, and *t* in eighteen systems.

1843. Chess Shorthand. "Chess Shorthand, being a new but perfectly easy method of notation for the description of games, etc. By an Amateur. London: Longman, Brown, Green, and Longmans, 1843. Price 1/." 8vo., 16 pp., and plate.

1845. Shilleto. Mr. Rockwell's list includes the following: "Shilleto W. Tabulated shorthand, adapted for persons of every age; showing how a great part of the English language may be subjected to analogical contractions without the use of symbolical characters; illustrated by thirty copper-plate engravings. Which, besides a variety of tabular abbreviations, accompanied with explanatory remarks, contain also an extensive series of easy progressive lessons; combining at once the advantages of a system, and a complete book of exercises equally suited for self-instruction or to form a class-book for an academical institution. London: Simpkin, Marshall & Co., Stationers' Hall court; J. M. Greaves, printer, Sheffield, 1845." 72 pp. and 32 plates.

1846. Sproat. "A System of Breviscription. By A. D. Sproat, Chillicothe, Ohio; square 12mo, 44 pages, with woodcut illustrations. This system is partly phonetic. The author's theoretical classification of the consonants is as follows:—

		Labial.	*Dental.*	*Palatal.*	*Guttural.*
Mute	atonic	p	t	k	(hk)
	subtonic	b	d	g	
Aspirate	atonic	φ	th (thin)	χ	h
	subtonic	w	th (then)	y	r
Sibilant	atonic	f	s	sh	(hl)
	subtonic	v	z	zh	l
Nasal		m	n	ng	

In the shorthand alphabet he disowns *ȧ* and *ʒ*, and writes *ȯ* and *ʃ* for them; and gives signs for the double letters *x* and *qu*.

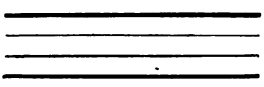
The theoretical arrangement of the vowels is—*ee i*, *eh e*, *a ah*, *o au*, *u ō*, *ŏŏ*, *ōō*; *ī*, *ū*, *oi*, *ou*; but in practice a heavy dot (written in five positions as in Byrom's system) represents *eh*, *ee*, *ī*, *ō*, *ū*, and following the common incorrect classification, a light dot represents *a*, *e*, *i*, *o*, *u*.

In placing vowels to horizontal consonants, the author follows the plan of ⁚— *an*, ⁚— *na*, contrary to the plan adopted in Phonography, and in all other systems except Byrom's.

1846. Wilson. "An Improved System of Stenography, by which a speaker can be followed verbatim; with observations and rules enabling the student to attain a complete knowledge of the art, without a master. By William Wilson." Paisley: 8vo, 20 pages, 4 plates, price 1*s*. The alphabet of Taylor is chosen as the groundwork of the system, but the author has introduced more certainty in marking the vowels. He has, however, left the system in this respect far below phonetic accuracy. His vowel scheme is ˙ *a eh*, . *e ee*, ⁚— *ĭ ī*, ˋ *o oh*, ˋ *ŭ oo*, —ˋ *ū*, ˊ *au*, ˊ *oi*, —ˊ *ou*. In other respects the system is similar to the majority of those already noticed. Mr Wilson notices Phonography thus:—"Mr Pitman, of Bath, has lately propounded a system called 'Phonography,' and arrogates to it an adaptation to supersede both our long and shorthand writing. [The existence of our system of phonetic longhand shows that we wish to continue the use of longhand writing for *some* purposes, notwithstanding we prefer the shorthand for almost all purposes.] Although the practicability and desirability of its superseding our common writing, could with propriety be admitted, yet, from various considerations, which it may be out of place to specify here, it can never be expected satisfactorily to supply the place of Stenography in the matter of reporting." It is notorious that Phonography, as adapted to reporting, is far more legible than any other shorthand system; it is also briefer.

1847. Davidson. "A New System of Shorthand, or Stenography, more easy of attainment and transcription, and one third briefer than the most popular system extant. By J. Best Davidson, principal reporter to the *Leeds Mercury*." London, 12mo, 24 pages, 4 plates, price 2*s*. The chief characteristics of this system are:—The use of a stave of four lines for the purpose of

obtaining five positions in which to write words, and the employment of several series of double and treble consonants, derived from the alphabet of simple consonants, by the consistent and uniform application of certain principles. The system cannot be written with any tolerable degree of accuracy without the stave, which is made thus :—



On and between these lines, the writing is placed ; thus :—

"The consonant letters imply by their position the vowel sounds accompanying them in the formation of the monosyllables which the consonants represent. The vowels' positions descend from *a*, written at the top, to *e*, *i*, *o*, and *u*, each having a well-defined place on or between the lines. Accurately to attend to these positions, of course, ruled paper should be used, the thick lines being in red ink, and the centre lines in blue ink. Above the upper centre line is *a*'s place, and any consonant written in that position implies that vowel sound ; as, *n* for *nay*, *s* for *say*, and *d* for *day*. On the upper centre line is *e*'s position, and (as in the case of *a*) any word written on that line implies the sound of *ee ;* as *m* for *me*, *s* for *see*. *I* is implied between the centre lines, *o* on the lower centre, and *u* below the lower centre line, in the same manner as *a* and *e* are implied by the other positions."

The most important principles of abbreviation, with respect to double and treble consonants, are these :—

"In the first place, every letter written *short*, and of the *regular thickness*, implies that *r* follows it. In the same manner, any letter written short and thick, implies that it is followed by *l*. Therefore *b* written thick and short, will represent the words *ball, bell, bill, bowl, bull ;* each of which may be distinctly indicated by writing it in the requisite vowel's position ; *f* written short and thick, will represent *fall, fell, fill, foul, full*, or any other word composed of the consonants *fl*, and so on with the other letters of the alphabet. The letter *f* written *short* and *thin* will, on the other hand, represent, according to the positions, the words *far, fear, fire, for, fur*. It will also represent any other word, having only the same consonants. This principle, likewise, (in the same manner as the implied *l*) is applicable to every letter of the alphabet—every short thin letter implies *r*. Not only do the short thick and thin letters imply respectively *l* and *r* when alone, but when in combination to form longer words."

"Any short *thick* letter written (when alone) to touch the top line, implies that *l* precedes as well as follows it. Any short *thin* letter written in the same position, implies that *r* precedes as well as follows it. Any letter preceded by a loop, (if not

forming, when thus combined, one of the regular letters of the alphabet,) may imply that *spr* precedes. A regular-sized letter made thick, represents, in addition to itself, *str* preceding. Any long thick mark takes *rns* after it. The same mark may also imply *ns*. In addition to all these modes of abbreviation, another important one remains :—Any letter, or combination of letters, written on the bottom line, implies that the word represented ends in *st*."

No method is provided for the expression of a vowel before, between, or after, the two or more letters of this series of multiple consonants. The main object of all *a*, *b*, *c* stenographists is, to write the consonants, or the principal ones, in a word, and leave the vowels to be guessed at, and even when a vowel sign is written they have to guess at its sound. By means of omissions and contractions, which impair to too great an extent the legibility of the system, it is rendered briefer than any other founded on the old alphabet. This author is not practically acquainted with Phonography, or he could not have asserted that his own system is one-third shorter than the most popular system extant. On comparing the specimen given in his work, with the same written in Phonography, we find that the latter is shorter in the proportion of 253 to 260. This specimen, written in both systems, together with a calculation of the number of strokes, circles, taking off the pen, etc., will be found in the *Reporter's Magazine* for January, 1848. In point of legibility Phonography has greatly the advantage. In Davidson's system *s* is constantly written for *sh ; th* in *thin* and *then* are expressed by one sign ; *c* is used in the two senses of *k* and *s*, as in *fact* and *officer*, etc.

1847. Snaith. "The Elements of Universal Language : or Stenography and Phonography Combined ; being a method of writing by consonant signs the principal sounds of language, and adapted to the English language as a complete system of shorthand. By Joseph Snaith." Newcastle-on-Tyne : 12mo, 35 pages, 3 plates ; price 1*s*. The stenographic principle of this curiously written book seems to be this :—As each vowel in the common spelling represents various sounds, it is as easy to read without vowels as with them. The author, therefore, leaves out the vowels, except on rare occasions, and then—so far as we can gather from the unmeaning jargon of the book—they are written unphonetically ; all the sounds of *a* being expressed by a heavy dot if the vowel is long, and by a light one if it is short.

The pupil is to suppose that each consonant expresses, in addition to its own consonant power, ten vowel sounds ; thus, when he meets with *b*, it is *ba*, *be*, *bi*, *bo*, *bu ; ab*, *eb*, *ib*, *ob*, or *ub*, "and so on through all the single and double consonant signs, the same arrangement has to exist in all the vowel sounds, in their various associations with other letters in all their ramifications."

"Through this simple channel, it will be seen that the learner

is put in possession of some hundreds of single words at once, with no other effort than conceiving the vowels thus to precede and succeed every consonant character; we would like the learner to pay particular attention to the table of combinations, in order to see how many sounds and words he can acquire from its minute perusal in this respect, as it will be of great service to him afterwards.

"This simple basis sounds we may say nearly the whole of the highly extolled language of China, *(sic)* which is solely a language of monosyllables, of which we have heard so much mention, of the vast incalculable number of words which they possess, over every other language in the universe; when in fact they possess or have a similar number. The language to a great extent possess the same, only that they run together sometimes two, three, four, five, six, seven, and as far as twelve or thirteen of these together, for instance *honorificabilitudinarian*, just in a similar manner as we might run up *anabominablebumblebeewithhistailcutoff*.

"The phonographer must further understand he is not to rest here, for those several names to the consonant characters, having accomplished what we have advanced, we say that these names exert a most powerful and sweeping influence throughout the whole of universal language, that this principle is the principle of universal language, and which we are in this way endeavoring to teach according with what we have laid down and so far developed: but we are only entering on its suburbs in what is being advanced until that we take another or two important steps, developing I would enthusiastically hope for universal purposes.

"We say that these several names of the letters, exert their influence through all the ramifications of human language, wherever spoken and in whatever tongue. The learner must know, that every letter is conceived to bear these several names of the letters throughout all their associations with other consonant letters, in all their ramifications, besides themselves in the composition of words and sentences, and is brought into operation in every word that is constructed in shorthand. In every instance of making words, some one or more of those several names is brought into operation respectively, as the meaning itself suggests, and as circumstances may call for if needed on every occasion."

This unintelligible style runs through every page of Mr Snaith's book.

All the consonants are written by light strokes, and some have one form in the alphabet, and another in the specimen! There is, however, a theoretical arrangement of the consonants given, in which they are represented by light and heavy strokes. The following is the author's classification of the "thin and thick sounds:"—*p b, f v, k q (quart), t d, s z, th* (in *thin* and *then*),

ch ch (such, chance), sh zh, w wh, and these, given as a theory only, and not employed throughout the book, is his only reason for inserting the word "Phonography" in the title-page. In fact, the system itself is as confused as the language in which it is attempted to be explained.

1847. Selwyn. "Phonography; a New System of Shorthand. By William Selwyn." London, 12mo, 32 pages, two plates; price 1s. The alphabet of this system exhibits a very ill-chosen set of characters; hence the junctions of the consonants are sometimes excessively awkward. The shorthand character for *v*, for instance, is ⌒, with two angles in it!

The vowels are classed as long and short, according to the common spelling; thus *eh a, ee e, ĭ i, oh ŏ, ŭ ŭ;* but signs are furnished for *au, ōō, ŏŏ.* As *o* is considered the short sound of *ō*, there is thus no short sound of *au.*

Two consonants are expressed in one stroke by what are called "*d, l, n, r, t*-letter alphabets;" that is, these letters are expressed by the following rules:—For *d*, make the preceding letter twice the usual length; for *l* thicken one end of the preceding letter, but if it happens to be a thick letter, make one end thin; for *n*, add a final writing hook; for *r*, add an initial left hand hook; and for *t*, add a final left hand hook. These last three contractions are borrowed from our own Phonography; but Selwyn carries the final hook round on the outside of curves, and thus produces most difficult and awkward forms.

The mode of writing the vowels is peculiar. When a vowel occurs at the beginning of a word, the following consonant is written above or below the line, but sometimes the vowel is written on the left hand of the consonant, by its proper sign; when it occurs between two consonants, the last consonant is written disjoined, and when at the end of a word, the vowel mark is struck through the final consonant. With respect to the double consonants, when a vowel occurs between the two letters, the shorthand sign for it is struck through the double consonant; and when the vowel follows both letters, the two single consonants are written! Hence for *flow* we write *f, l, ō*, and not *fl, ō.*

The system is decked out with the title of "Phonography," but is written in violation of all the rules of phonetics, with respect to both vowels and consonants; and as a professed system of shorthand it is simply absurd to apply the term to it. In writing the 67th Psalm, (the Prayer Book Metrical Version, and omitting verse 5, which is the same as verse 3,) the pen is taken off 115 times in addition to once for every word; yet the Psalm contains but 127 words! No provision is made for expressing all the common words of the language briefly; *and, the, to,* etc., are written with all their letters.

1848. Kentish. "A Manual of Shorthand, based on the

excellent system of Blanchard, formerly of Westminster Hall. By Thomas Kentish. London: Rolfe and Fletcher, 15 Cloak lane, 1848. Price 1/." 34 pp., including illustrations, with small plate. "The present work," says the author, "lays claim to very little originality; indeed it is much preferable to attempt, however slightly, to better what is already good, than to squander away time in crude inventions, and neglect the accumulated improvements of years; and it would not now have appeared but for an advertisement in the *Times* a few months back, inserted by someone desirous of obtaining a copy of Blanchard's system. This work is now out of print, and its author dead. It was my chance to learn it when a youth, and I have been in the constant practice of it, more or less, ever since. During this time I have made such additions as seemed desirable, and have examined upwards of thirty systems, but have found none so concise and so well calculated for rapid writing." Blanchard's system has already been described. The principal variations introduced by Kentish are in connection with the vowels. Blanchard represents them, for the most part, by dashes and circles, the latter being incorporated in the words without lifting the pen. Kentish retains the circle, but the detached vowels are represented by a comma and a point in three positions. The system is certainly brief; but in following a rapid speaker considerable difficulty would be experienced in writing the outlines with sufficient distinctness to secure the requisite legibility.

1848. Plumb. "The Alphabet of Language: consisting of simple consonant signs of the same thickness, with fifteen vowel signs; or Stenography, Phonography, Phonotype, and Shorthand made easy; easily written and as easily read. A new system, capable of the greatest abbreviation and the most perfect legibility. A book for the million. For the minister, the missionary, the day and Sunday school teacher, the clerk, the reporter, and all those who have little time or weak memories; also for the blind. Not a book of rules and arbitrary characters, but of principles clearly explained and elucidated by example. By W. Plumb. London: W. Strange, 21 Paternoster row; John M'Combe, Glasgow; Abel Heywood, Manchester; J. Shepherd, Liverpool; Webb & Co., Leeds; and R. Allen, Nottingham." 12 pp., and 4 plates. This is an ingenious, but, despite its pretentious title, a most unsatisfactory production. The author claims for his system the merit of being simple in its construction. In his own opinion it might be termed "A mathematical symbolisation of thought." "The characters," he says, "are necessarily arbitrary, but are not applied at random; the sounds most frequently occurring are represented by the simplest strokes, and the signs which are of most difficult formation, or of retrograde movement, are seldom used." One merit claimed for the system is that the characters may be set up

singly as type for printing. Another is that "it may be used as a means of writing for the blind, inasmuch as the whole of the characters necessary may be written with an instrument described in the treatise." It professes to be phonetic, and the phonetic principle is, to a certain extent, recognised. Save, however, in the case of *f, v; s, z;* no attempt is made to pair the consonants according to the order in which they naturally fall; the superfluous letters *c, q, x* are retained; and there are no signs for the sounds *th* (heavy) and *zh*. The principle, or rather absence of principle, adopted in classifying the letters will be understood when we state that *t, p* are perpendicular lines, differing only in length; and that the other letters represented by lines are dealt with in the same arbitrary fashion, as *f, b; s, m;* and *d, l*. So with the curves, *sh* being a shortened form of *th*, *w* of *k*, and *ng* of *j*. To the letters *c, g, y, r, z*, and *v*, characters are assigned which begin with an initial hook. The useful, simple signs are wasted upon *q* and *x*. Hooks and circles are used in what are termed "blended characters," the former representing *r* and and the latter *s*. His list of vowels is both redundant and defective. The numbers of distinct vocal sounds is stated to be fifteen, the dipthongs *i, u, oi*, and *ou* being included in the number, while *ŏŏ* short is omitted. The vowel signs consist of points and dashes (both light and heavy), short curves, and the circle. The signs for the consonants have a two-fold significance, according as they are preceded or followed by a vowel, and a number of other ingenious abbreviating expedients, of doubtful value, are adopted by the insertion of dots, dashes, etc. The consonants may be either joined or detached. They are detached in what is termed "writing for the blind." The vowel signs are never joined to the consonants. The system is moderately brief, but is characterised by neither elegance nor legibility; and the author evidently knew nothing from actual experience of the requirements of the professional reporter or shorthand writer. Another edition, in a smaller form, appeared in 1850.

1848. Cooke. "Taylor's system of stenography, or shorthand writing. A new edition, with additional notes and new tables; revised and improved, after considerable practice, by John Henry Cooke. London: Simpkin, Marshall & Co., 1848." The most noteworthy feature about this edition of Taylor is the introduction, which treats upon the early history and progress of shorthand. The work consists of 60 pp. letterpress, with eight engraved plates. It is neatly and creditably got up, but does not differ materially from other editions of Taylor's system.

1848 (?). Anonymous. "A New System of Phonography, or Shorthand, adapted to verbatim reporting. In this system every stroke of the pen in reporting is equivalent to a syllable or articulation, which demonstratively proves that a speaker can be

followed with one-third less inflections of the pen, and consequently in one-third less time than by any other system extant. By a Reporter for the Press. London : W. Horsell, Aldine Chambers, 13 Paternoster row ; Manchester : J. Ainsworth, 93 Piccadilly, and all booksellers." 13 pp., and one plate. There is nothing in this production to enable one to identify its author, and the date of publication can only be guessed at. It may have been earlier, but probably was not much later than 1848. The author, in his preface, claims the credit of having "produced a system that shall perform the task of following a speaker with one-third less inflections of the pen than by any other system extant;" and in support of this claim he gives a list of fifty authors, with the number of strokes and dots required to be used in writing the Lord's Prayer according to the system of each. It may be written in his system with 58 strokes and dots, while in Pitman's 86 are required, in Richardson's 108, and so on, in an ascending scale, until we reach Lane, the last of the fifty, when the number is put at 210. His theory, though ingenious, will not stand the test of experience. He sets out with the erroneous assumption that in proportion to the number of inflections or movements of the pen, is a system brief or the reverse ; forgetting or overlooking the fact that to the reporter the readiness and ease with which letters can be joined is a more important consideration. The consonants are paired upon the phonetic principle, but position constitutes the sole distinction between the letters in each pair. For example, *p* is represented by a horizontal stroke on the upper bar, and *b* by the same sign on the lower bar. For *f* and *v* we have a perpendicular line struck through the upper bar to represent *f*, and through the lower for *v*. The same principle is carried out with regard to the other consonants. Only the five vowels of the Roman alphabet are used, and these are indicated by a dot in five positions. There is a character assigned to *q*, but *c* and *x* are unrepresented. Numerous abbreviating expedients are adopted. The thickening of a sign indicates the addition of *t* or *d*; and *l*, *r*, *s* are indicated by a variation in the position of the consonant immediately preceding. Did the number of inflections constitute the sole test of stenographic excellence this system might be worthy of some attention ; but as it is arranged, the numerous liftings of the pen are fatal to a high rate of speed in writing.

1849. Needham. "The Diamond Shorthand. So as to make reading the first step, the rules are written in the shorthand ; but are easily deciphered by means of the reading forms. By the author of 'Sounds in Syllables,' etc., etc." Eleven editions of this system were issued between 1849 and 1880. The copy before us purports to belong to the ninth edition ; but it is without date. It is a single sheet in script form, written by the electric pen process, and its appearance is very repulsive.

Rules are furnished for the guidance of the student, but being in shorthand he has first to learn the system before he can decipher them. The signs for letters are so mixed up with those for syllables that considerable difficulty is experienced at the outset in sorting out the alphabet proper; and when the letters have been duly classified one experiences equal difficulty in discovering any merit in the system. There is so much similarity between the signs for sounds having no relation to each other that to anyone attempting to write at other than the most deliberate rate of speed would have almost insurmountable difficulties to encounter in transcribing his notes. Signs—straight lines and curves—of three lengths are used, and in assigning letters to them no principle of classification, either natural or scientific, seems to have been attempted. Six horizontal lines, differing merely in length and thickness, represent the following letters and combinations, namely, *k*, *c*, *l*, *lk*, *dr*, *ther*, *d*, *ld*, *g*. The same principle characterises the classification of the other letters, and the system is, from first to last, a cobweb of absurdities. Nevertheless, the author would seem to be an enthusiast in the practice of stenography, and an implicit believer in his own methods, as we gather from the following note addressed to the student:—"If anything causes you to hesitate to begin, or to continue to learn, write to me in longhand. You will find that you can learn easily and quickly, and without any expense, except the postage.—C. R. Needham." Mr Needham also published, in 1855, a work entitled as under: "Logography, or Word Writing. A brief and legible shorthand. Logography has a double meaning; first, word writing as distinct from writing by letters: second, word writing, or writing words as spoken, instead of writing something which only approaches to the sound of the word intended." The work, which consists of 25 pp. 8vo., was printed by John Parker, 5 Cannon street, Manchester, and sold only by the author, price, 2/, at his residence, Collyhurst, Oldham road, Manchester.

1852. Oliver. "Gurney's system of shorthand, adapted to the various professions, arts, and sciences, simplified and otherwise greatly improved. By William Oliver, shorthand writer and teacher of shorthand. For upwards of thirty years the principal assistant of Messrs Gurney, shorthand writers to the Houses of Parliament and the various Government Departments. Birmingham, printed for the author and sold by Wrightson and Bell, New street. Price *2s. 6d.*" 33 pp., including eight plates. The improvements made upon Gurney's methods are neither very numerous nor particularly important, being for the most part confined to the arbitraries, of which there is a tolerably long list. The plates are neatly engraved, and the volume is, as a whole, creditably got up.

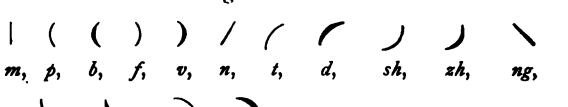
1852. Hart and Monteath. "Stenography; or, a new and

comprehensive guide to the art of writing shorthand. By W. H. Hart and J. Monteath. London: Piper Brothers and Co., 23 Paternoster row. 1852." 28 pp. and 11 plates. This system is neither "new" nor "comprehensive," as the title page would lead one to infer. The alphabet is an exact reproduction of that of Nash, whose system appeared in 1783, and it is otherwise constructed upon the same lines. The point is discarded for purposes of vowel representation, and, as a consequence, the written page abounds in cumbrous and inelegant outlines, which render a high rate of speed an impossibility. A claim put forward in the preface on behalf of shorthand as an accomplishment will be pronounced by many a much too extravagant one. Invaluable as the art unquestionably is to men and women in all ranks of society, there are but few who will feel disposed to assent to the dictum, that the man who has acquired it will, of necessity, "bear the stamp of an accomplished person, and will go forth numbered among the learned as a scholar and a gentleman." The alphabet contains no sign for "poor letter *h*," which we are told upon the authority of "some grammarians," "might be excluded from the English alphabet, without any detriment to the pronunciation, if characters, with suitable names, had been substituted for *ch*, *sh*, etc."

1854. Blundell. An edition of Taylor's system was published at Dublin in 1854 under the following title: "Shorthand simplified; comprising suggestions from the most eminent parliamentary reporters and authors of treatises on stenography, by which the system of taking down sermons, lectures, trials, speeches, etc., may be acquired without the aid of a master. Compiled by Henry Blundell. Price sixpence. Dublin: Thomas Gossan, wholesale and retail stationer, 1 Upper Ormond Quay. 1854." Demy 16mo., 16 pp., and three plates.

1855. Catechism of Shorthand. "Catechism of Shorthand. By a newspaper editor and reporter. London: Houlston and Stoneman, Paternoster row. 1855. Entered at Stationers' Hall." 8vo., 24 pp., with two plates. The author of this work claims to have produced a treatise adapted for the use of the schoolroom, which shall afford a succinct knowledge of those fixed principles that should regulate the progress of the art, more especially those which apply to the philosophy of the sounds of speech. The system he "commends to the student's attention as one which at the least he will find as easily to be acquired, as rapidly to be written, and as fluently to be perused, when written, as the most celebrated of modern systems. He is not insensible to "the preposterous discrepancies of our so-called orthography, and fully recognises the importance of laying down a philosophical basis in constructing a system of shorthand." The first three chapters are devoted to an exposition of the principles of shorthand in general, and those upon which his own system is

constructed in particular. This is done in the catechetical, or question and answer form. The remaining chapters—three in number,—are occupied with general directions for writing, an exposition of his principles of contraction, and directions for writing the contractions. The system is more scientific than serviceable. The general expository portion of the work embodies an elaborate analysis of the sounds of speech, this being followed up by the development of an alphabet in which the letters are classed according to what is termed a "triphonal arrangement." The classification is regulated by the movements of the lips in emitting the consonant sounds. For example, *m* is reckoned the first letter of the natural alphabet because it is produced with the lips placed together in their normal or ordinary posture. The lips being taken as the starting point of the series, *p* being pronounced by opening them is placed second; while *f* comes third, because in uttering it the mouth is placed in the same position as for *m* and *p*. This gives us the first cluster of "triplets," the characters for which are found thus: (*p*, | *m*,) *f*. By thickening *p* and *f* we get (*b* and) *v*, so that the group really consists of five letters. The other consonants are classed upon the same principle, the letters when written as directed standing thus:



There are no alphabetic signs for *ch* and *j*, which are reckoned compounds of *sh*, *t*, and *zh*, *d*, and they are represented by attaching small hooks to the *sh* and *zh* curves. The circle is utilised as a convenient alternative sign for *s*, and *h* is represented by a small dot written at the side of the vowel connected with it. The contractions are of two classes: those which express a letter by a change in the size or shape of the one preceding it, and those which express the same thing by means of what is termed a "parasitic sign," that is, a hook or circle. Points and other detached signs are used as prefixes. The vowels are arranged according to a similar principle of what is termed natural classification, and consist of three primary groups, each group composed of allied vowels, thus: *oo*, *o*, *aw*; *e*, *a*, *ah*; *it*, *et*, *ut*. They are represented by dots and dashes in three positions. Diphthongs and triphthongs are termed double and treble vowels. The merits and demerits of the system may be very briefly summed up. It is unquestionably an able production, and must have involved an immense amount of care and

thought, while it bears evidence of considerable constructive labor on the part of the author. It is, however, lacking in practicability, while it is not distinguished by any marked neatness or beauty. There are, at the same time, evidences of a genuine desire on the part of the author to still further perfect and popularise the art.

1855. Hammond. "The Practical Stenographer; a new and practical system of shorthand, comprehending numerous improvements, the legible application of every important prefix and affix in the language, the clear contraction of the tediously-written commonplace words, etc., etc., containing the invention of the connection of initial vowels: by which Parliamentary debates, trials, speeches, sermons, lectures, or any oration may be taken down. Also the expedite longhand writer, or a system of concise writing with the common letters; suitable for copying reports, statements, taking heads of sermons, substance of lectures, etc., and which, being based on the principles of stenography, it is likewise a stepping-stone to that art. By David Hammond. London: Partridge, Oakley and Co., Paternoster row. 1855." 8vo., 2 title pp. and five plates, 5*s*.

1855. Price. "Three Systems of Shorthand. By the Rev. John Price. Manchester: printed by Isaac Slater, Fountain street, and sold by Kelly and Slater, Market street. 1855." Small 8vo., 12 pp., price 9*d*. A supplementary volume appeared the following year, entitled as under: "A Fourth System of Shorthand. By the Rev. John Price. Manchester: printed by Isaac Slater, Fountain-street, and sold by Kelly and Slater, Market street. 1856." Small 8vo., 8 pp., price 6*d*.

This third edition of the "History of Shorthand," as far as to page 121, Selwyn's system, 1847, was printed in the *Phonetic Journal* for 1884; and while it was thus presented to the public in weekly portions, an edition was printed in book form. The following lithographed sheet of Shorthand Alphabets, copied from the second edition, was also prepared. It was intended to give, in pages 122-128, merely the titles of the systems published since 1847 (when the History first appeared in the *Phonotypic Journal* for that year) and the concluding observations in the second edition, pages 169-173, and thus close the History. For three years, through pressure of other and more important work, the author has been unable to carry out this intention, and the unfinished book has lain upon the shelf. Further reflection has led him to enlarge his plan as to the systems of shorthand that have been published during the last forty years, and to entrust the writing of a description of the most important of them to Mr Paterson, editor of the *Barnsley Chronicle*, and a writer of Phonography for thirty-eight years. The notice of Mr Pocknell's "Legible Shorthand" is abridged from Mr T. A. Reed's review of it in the *Phonetic Journal* for 1881, p. 481. The system of Prof. Everett was reviewed in the *Phon. Jour.* for 1877, p. 531, by the editor, and is here abridged. The notice of Mr Janes's alteration of Taylor's system is taken from the *Phon. Jour.* for 1887, p. 278; and the description of the Sloan-Duployan system is abridged from Mr Reed's review of it in the *Phon. Jour.* for 1885, p. 26.

	Tiro, B.C. 60.	*J. Willis*, A.D. 1602.	*E. Willis*, 1618.	*Witt*, 1630.	*Dix*, 1633.	*Maud*, 1635.	*Shelton*, 16[illegible]-50
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p	down						
q	up						
r	up						
s							
t	through						
u							
v							
w							
x	below the line						
y							
z							
ch							
sh							
th							

	Metcalfe, 1645.	*Rich*, 1654-69.	*Farthing*, 1654.	*Everardt*, 1658.	*Bridges*, 1659.		*Mason*, 1672. 1682. 1707	
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	Coles, 1674.	*Steel*, 1678.	*Nicholas*, 1692.	*Tanner*, 1712.	*Gibbs*, 1736.	*Macaulay*, 1747.	*Jeake*, 1748.	*Annet*, 1750.
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	Angell, Taplin, Stackhouse Swaine Al. of Reason Meilan Hodgson Eyrom							
	1758.	1760.	1760.	1761.	1763.	1764.	1766.	1767
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ch								
sh								
th								

	Palmer, 1774.	*Graves.* 1775.	*Williamson.* 1775.	*Blanchard.* 1779-86.	*Soare*, 1780.	*Nash*, 1783.	*Taylor*, 1786.	*Graham* 1787.
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x								
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z								
ch								
sh								
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	Anonymous, 1788.	Mavor, 1789.	Rees, 1795.	Horstig, 1797.	Richardson, 1800.	Hurwin, 1800.	Crome, 1801.	Blanc 1801.
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ch								
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b p d t zh sh g k v f z s l r m n a e i o u eu oi ou

	Hodson, 1802.	*Ewington*, 1803.	*Prosser*, 1803.	*Nicholson*, 1806.	*Clive*, 1810.	*Xaramillo*, 1811.	*Sams*, 1812.	*Lawson* 1813.
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	Dangerfield, 1814.	*Lewis,* 1815.	*Stones,* 1815.	*Bobbet,* 1815.	*Oxley,* 1816.	*Floydd,* 1818.	*Hunter,* 1819.	*Farr* 1819
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* *This alphabet is given in Lewis's "Historical Account, but no mention is made of the system.*

	Jackson, 1st 1823.	Jackson, 2nd.	Bennet, 1825.	Williams, 1826.	Latham 1828.	Kitching-man 1828.	Carstairs, 1829.	Gabelsberger 1831-34
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x								
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ch								
sh								
th								

* *The dot shows where to commence the letter.*

† *The letters are to be understood in their German signification. Some other signs are given for signs peculiar to German.*

	Moat, 1833.	*Wells*, 1833.	*Teare*, 1834.	*Cadman*, 1835.	*Whitehead*	*Stetson* 1835.	1836.	*How*, 1836.	*Galloway*, 1837.
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a e i o u b c d f g h j k l m n p q r s t v w x y z

	Tyson, 1838.	*Leonard*, 1838.	*Fancutt*, 1840.	*Bradley*, 1843.	*Anonymous*, 1844.	*Davidson*, 1847.	*Smaith*, 1847.	*Selwyn*, 1847.
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v								
w								
x								
y								
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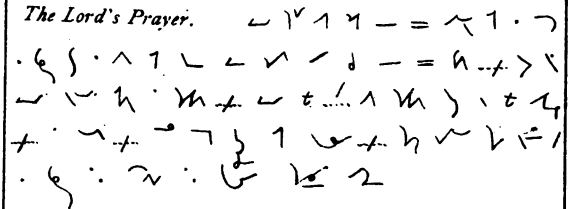
ch								
sh								
th								

SPECIMENS OF *A*, *B*, *C*, SYSTEMS.

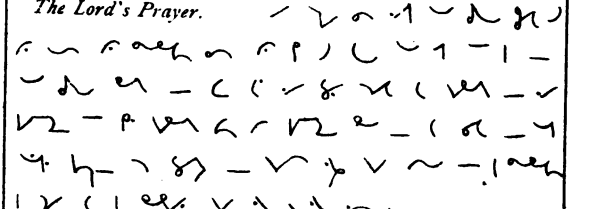
GURNEY'S MASON, 1753.

The Lord's Prayer.



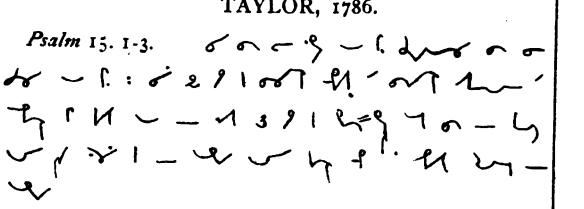
BYROM, 1767.

The Lord's Prayer.



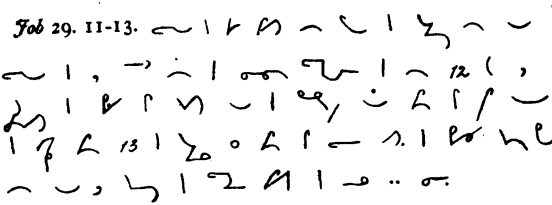
TAYLOR, 1786.

Psalm 15. 1-3.



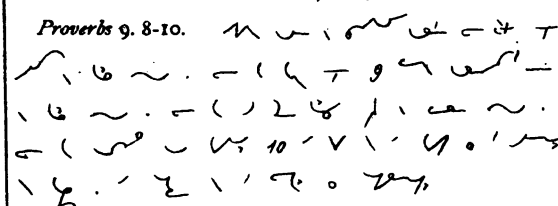
MAVOR, 1789.

Job 29. 11-13.



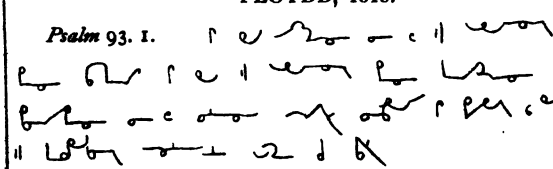
LEWIS, 1815.

Proverbs 9. 8-10.



FLOYDD, 1818.

Psalm 93. 1.



PHONOGRAPHY.—*We have here given a specimen of each of the five popular a, b, c, systems, and one of the numerous class of worthless works that have been published under the name of "Shorthand." Floydd's specimen is an exact copy from his own engraved plate.*

PHONETIC SHORTHAND ALPHABETS.

CONSONANTS.

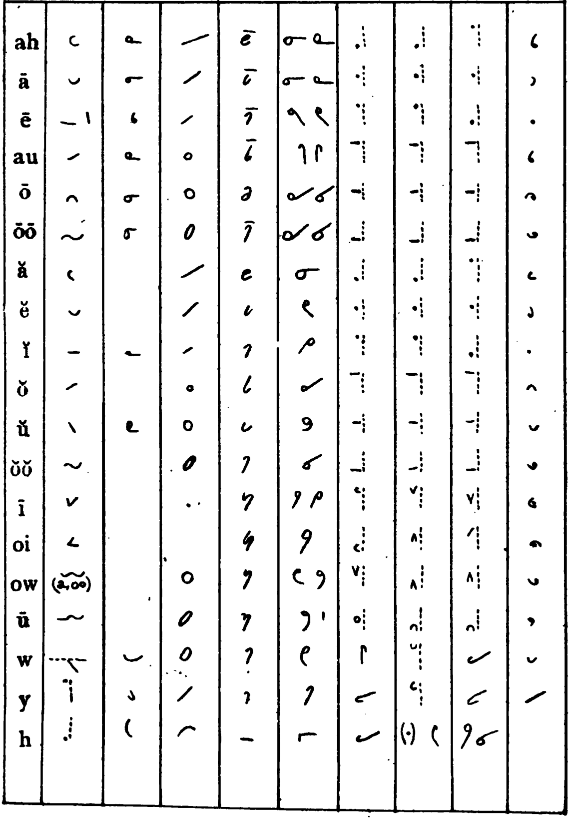
	Tiffin. 1750.	*Lyle.* 1762.	*Holdsworth.* 1768.	*Row, Towndrow,* 1802.	1831.	*Phonography,* 1837.	1840.	1868.	*De Staines* 1839.
p									
b									
t									
d									
ch									
j									
k									
g									
f									
v									
th									
th									
s									
z									
sh									
zh									
m									
n									
ng									
l									
r									

PHONETIC SHORTHAND ALPHABETS.

VOWELS.

Tiffin, *Lyle*, *Holdsworth*, *Row*, *Towndrow*, *Phonography*, *De Staines*

1750. 1762. 1768. 1802. 1831. 1837. 1840. 1868. 1839.

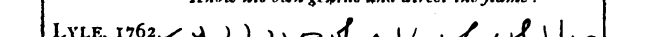


SPECIMENS OF PHONETIC SYSTEMS.

TIFFIN, 1750.-

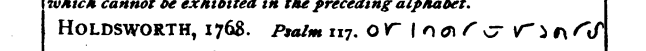
TRANSCRIPTION.—*How rhyme would flourish did each son of fame*
Know his own genius and direct the flame!

LYLE, 1762.

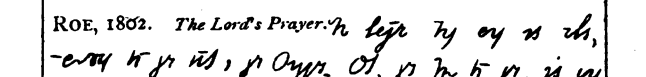


TRANSCRIPTION.—*If you would indeed improve in wisdom you must be contented to be thought foolish and stupid for neglecting the things of the world.* NOTE.—*All the specimens furnished by this author are greatly abbreviated, and many double consonants are employed which cannot be exhibited in the preceding alphabet.*

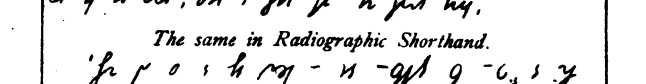
HOLDSWORTH, 1768. *Psalm* 117.



ROE, 1802. *The Lord's Prayer.*

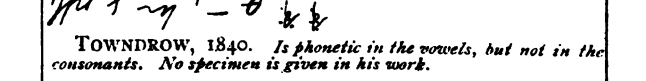


The same in Radiographic Shorthand.



TOWNDROW, 1840. *Is phonetic in the vowels, but not in the consonants. No specimen is given in his work.*

DE STAINES, 1839.



TRANSCRIPTION.—*Sir, I have shown that the acts to which I have called the attention of the House originated in circumstances altogether different from those under which their burden is complained of and their repeal sought for.*

1856. Soper. "The Practical Stenographer; or, shorthand for schools and self instruction. On an entirely new system, designed for promoting the universal practice of the art. By E. Soper. *Omnia vincit labor.* London: Grant and Griffith, corner of St Paul's churchyard; Hatchard, No. 187 Piccadilly. 1856." 8vo., 38 pp., and sixteen plates, price *2s. 6d.* This is a neatly got up and scholarly production. The fact that, "notwithstanding the great and general utility of shorthand writing, it has hitherto been very limited in its application," may, the author thinks, "perhaps, be accounted for by the circumstance that the many excellent works which have been published on the subject—although adequate to all the wants of accomplished reporters—are yet not sufficiently simple, intelligible, and comprehensive to interest the young and the public generally." His treatise, he goes on to say, is intended to meet this deficiency, and thereby help to bring the art into more general use among all classes. The special claims advanced on behalf of the system are three in number, viz.:—"It may be written so as to be almost as legible as ordinary writing; it contains all the elements and instructions necessary to lead to the highest practical attainments of the art; and, as compared with most other systems, will save much time and labor in writing." How far any or all these "merits" can be said to be peculiar to the system is a point on which critics may honestly differ. Among its characteristic features is the absence of looped letters, with the exception of a few used as initials, and it contains no letters of the same formation, distinguished by the mere difference between the light and heavy strokes of the pen. The author falls into a singular error with respect to Phonography. Speaking of the vowels, he says:—"The greatest impediment to the application of stenography hitherto to private, commercial, and educational purposes, has been the want of a perfect representation of all the vowels. The only work of any practical utility in which this is to be found is the phonetic shorthand; but the use of the vowels in that system *cannot be acquired except for oral instruction;* and, as compared with this system, our fewer and more literal vowels are equally efficient, and answer the same purpose for the stenographic art." The words which we have italicised embody an assumption which the thousands of self-taught phonographers in this and other countries will declare to be totally at variance with their individual experiences. The author states that he learned Taylor's system when at school, and the alphabet shows several traces of the original. The characters of the alphabet have a two-fold signification, representing, first, the proper letters, and, second, the words placed in connection with them. The latter are called letter words, and are distinguished by their relative sizes and comparative positions. Some are smaller than others, and some are placed above and some below

a real or imaginary line by which they appear higher or lower than the preceding and following context. Thus, for example, we have (*b*, which also stands as the grammalogue for *be* and *been*, while the same letter half length in the first position represents *by*, and in the second position *but*. The vowels, five in number, are represented by points and dashes in two positions. The plates are beautifully executed, and give a very clear idea of the principles of the system, which is elaborated with very great care and fulness, and the rules are full and explicit. There are numerous abbreviating expedients adopted by means of hooks, prefixes, terminations, etc., and the system, as exhibited on the last six plates, is a neat and elegant one. Some of the words, however, have rather awkward outlines, and being based upon the ordinary *a b c* alphabet, the vocalisation is in many cases necessarily imperfect. It does not possess any special merits over Taylor's system.

1857. Bell. "The Reporter's Manual and Vocabulary of Logograms; a complete system of Phonetic Shorthand Writing. By Alexander Melville Bell, Professor of Vocal Physiology, F.R.S.A., etc." Hamilton, Adams, and Co., London. Square 16mo, 130 pages and 22 lithographed plates.

This system was inserted in Cassell's "Popular Educator," and in "Chambers's Encyclopædia." After it had been thus brought under public notice for many years, besides being issued by Mr Bell as a separate publication, the proprietors of these two widely-circulated compendiums of knowledge applied to Mr Isaac Pitman for permission to replace Mr Bell's system by "Phonography." At the present time (1887) Phonography has been given in the "Popular Educator" about eighteen years, and in "Chambers's Encyclopædia" about eight years.

The following explanation of the principles of Mr Bell's system is that furnished by himself in the Encyclopædia:—A new principle of writing is adopted, by which the positions of all sounded vowels are indicated in the writing of the *consonants*, thereby securing ease and legibility, with brevity and simplicity, in the writing of a *known* language. This system is based on the following principles:

1. A full-sized character represents a consonant with a vowel sound *before* it.

2. A half-sized character represents a consonant with a vowel sound *after* it.

3. A tick-sized, or very small character, represents a consonant *alone*, and neither preceded nor followed by a vowel.

In this way, all words are distinguished to the eye as monosyllables, dissyllables, trisyllables, etc., without any necessity for interpolated vowel points. The relative size of the letters *p*, *t*, / | for example, forming the consonant outline of the words *pet*, *apt*,

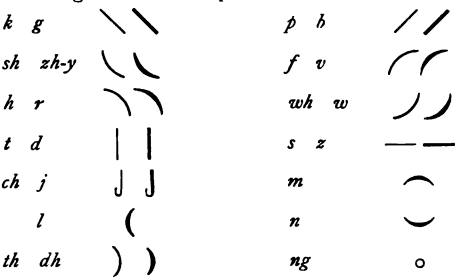
pity, *poet*, etc., shows the first pair of these words to be monosyllables, and others to be dissyllables. Thus :

pet, . .	tick *p*, full *t*.	one syllable.
apt, . .	full *p*, tick *t*.	
pity, .	half *p*, half *t*.	two syllables.
poet, .	half *p*, full *t*.	
attack, .	full *t*, full *k*.	
active, .	full *k*, tick *t*, full *v*.	
capital,	half *k*, half *p*, tick *t*, full *l*.	three syllables.
appetite,	full *p*, full *t*, full *t*.	

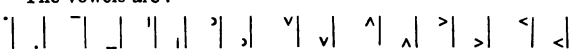
The importance of this mode of writing will be at once obvious in such words as contain the same consonants with various syllabications, as *sport*, *sprite*, *spirit*, *support*, *separate*, *aspirate*, etc.

To a learner this system offers a very brief and easily read stenography of his own language, so soon as he has learned the alphabet only. The system is, of course, susceptible of the ordinary methods of abbreviation for the fleet exigencies of the reporter, such as the use of letters for words, special positions for "logograms," etc. Exact vowel marks also are provided for insertion wherever they are considered necessary, as in the writing of foreign words, proper names, etc.

The following is Mr Bell's alphabet of consonants :—

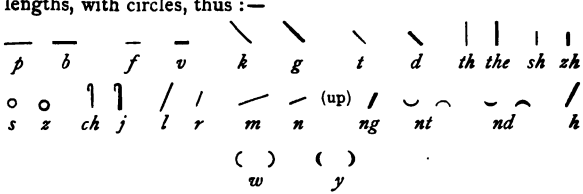


The vowels are :—



1862. Redfern. "A Manual of National Edeography, or writing by sound; a new system of shorthand, by F. Foster. Published by J. S. Hodson & Son, 22 Portugal street, Lincoln's Inn Fields, London, W.C.; and Stevenson, Bailey & Smith, Wheeler gate, Nottingham." 12mo., 24 pp., price 6*d*. There was another issue the same year without any author's name, and in 1872 a second edition was published anonymously by F.

Farrah, 282 Strand. The third edition, dated 1874, bears the name of F. Redfern, architect, Leicester, as author, as do also other edeographic publications subsequently issued. The 1874 work is a 12mo. of 36 pp., 8 being lithographed; and is published at 6*d.* The author acknowledges at the outset that Phonography, which he designates "Mr Pitman's improvement on Taylor's Stenography," is decidedly the best hitherto published. It can," he goes on to say, "be written at the rate of 200 words a minute, has gained thousands of admirers, and is universally admitted to be shorter, better, and in every way more desirable than any of its predecessors." For Edeography he claims a still higher standard of excellence. It is, he says, "entirely free from all irregularities, much easier, and thirty per cent. shorter than Pitman's." The alphabet consists entirely of straight strokes and a circle for *s* and *z*, curves being used as abbreviating powers, and a distinct sign is provided for each of the vowel sounds. He claims that the simplicity of foundation enables all the abbreviations to be added to the strokes without any irregularities, that there are no exceptions to rules, and that the pupils proceed onward with certainty, ease, and pleasure. The system is phonetic. The vowel and diphthong signs consist of points, short dashes, etc., and the consonants of thick and thin lines, two lengths, with circles, thus :—

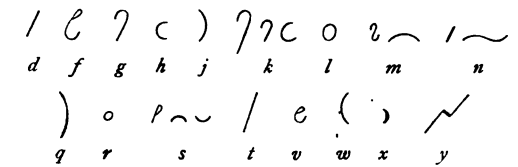


One peculiarity of the system consists in it having what is termed a "diviseur." This is a small circle written on the right or under side to separate two straight strokes having the same direction, as *ff*, which otherwise would be the same as *p*, thus : *ff*, *fp*, *dd*, etc. Many of the abbreviating expedients are ingenious. *L* is blended with other consonants by curving them, with the opening or concave side to the left, and *r* is added in the same way by curving the opening or concave side to the right. *M* is shown by a large hook written on the inside of curves, on the left at the commencement, and on the right at the end of straight strokes, and *n* by a small hook written on the right hand side of straight strokes. In the latter case, when the hook is at the end of a consonant it may be rounded into a circle for *ns*, or extended forward in loop form for *nst*. *T* is represented by a small hook on the opposite side, to that for *n*. A large circle represents *ss*, which, with a vowel

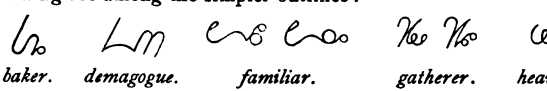
inside, may be used for certain words, as ⊘ *sauce*, ⓘ *cease*, etc. There are other shortening rules, the operation of which is more limited, and there are also lists of prefixes and affixes, with grammalogues, phrases, etc. Mr Redfern claims for Edeography superiority over other systems because it requires, as he says, a smaller number of strokes and liftings of the pen. The Lord's Prayer can be written in his system with 49 strokes, while Phonography has 64, and others still larger numbers, Mavor's requiring 133, Gurney's, 162, and Lane's, 210. This test, assuming his figures to be correct, is a fallacious one, notwithstanding that it has been often applied by shorthand authors. The best system is not of necessity that which, to quote Mr Redfern's words, "requires the fewest strokes to represent any given number of words, and in writing which the pen has to be raised from the paper the least number of times." Brevity and legibility must go together, and the most perfect system is that which combines the two in the highest possible degree. That Mr Redfern's Edeography is brief, no one who gives it even a casual examination will dispute; and when written with care and deliberation, may be made tolerably legible. It cannot, however, be depended upon in rapid writing. Confusion must inevitably arise through the distinctions between long and short signs not being at all times sufficiently obvious, owing to the difficulty which cannot fail to be experienced in preserving these distinctions while following a rapid speaker. The system is, in several of its details, an ingenious one, and no slight credit is due to the author for the labor and care that must have been expended on its construction and development. An "Edeographic Inductive Reader" and Key were issued in 1875, and a pocket card of the system appeared in 1876. Mention is also made of an *Edeographic Herald*, published at Philadelphia.

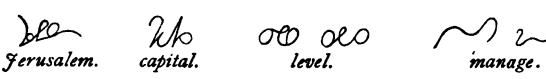
1863. Thompson, John. "Shorthand, Swift as Speech, Legible as Print. Manual of Phonography: with full directions for use, and with examples. By John Thompson. London: Phonographic depot, 119 Chancery lane. 1863." 8vo., 80 pp., 10 being lithographed, price 2*s*. 6*d*. This is in every sense of the word a worthless production. The author's mode of expressing himself is turgid, high-flown, and, like Mr Sam Weller's, "occasionally incomprehensible;" and, amid his profusion of unmeaning verbiage, one experiences considerable difficulty in discovering the leading principles of the system. Briefly stated, it is constructed upon the script as opposed to the geometric principle. The letters incline to the right, as in ordinary writing, and the simple consonants are joined together by hair strokes, the student being cautioned to "observe that the hair stroke is carried clear away from the character, so that it adds nothing to it." And very queer "characters" they are, as we shall see presently. The alphabet signs are :—

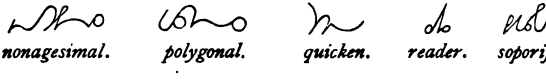
CONSONANTS.

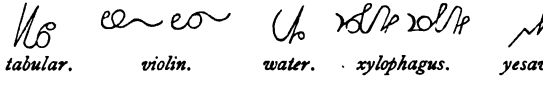


Slightly varying signs, designed initial and terminal, are provided to represent the five vowels of the ordinary Roman alphabet, these being in most cases joined to the consonants in the manner indicated. Some of the outlines formed with these impracticable signs are of the most complicated and unsightly description. This may be inferred when it is stated that the following are among the simpler outlines :—


baker. *demagogue.* *familiar.* *gatherer.* *heaven.*


Jerusalem. *capital.* *level.* *manage.*


nonagesimal. *polygonal.* *quicken.* *reader.* *soporific.*


tabular. *violin.* *water.* *xylophagus.* *yesawal.*

The words *familiar*, *gatherer*, *level*, show two ways of writing each. Additional illustrations might be given, but the above are sufficient to demonstrate the utterly worthless character of the production. The title, "Phonography," is a misnomer, the system being no more phonetic than is any other *a b c* stenography.

1864. Beale, Joseph. "Neography: a new system of shorthand, easy and complete. By Joseph Beale. Nottingham: printed by Stevenson, Bailey & Smith. 1864." 8vo., 8 pp., and plate. What is designated a third edition of this work appeared in 1865, with the following enlarged title :—"Neography; or Pantagraphy Consummated. The only perfect shorthand yet invented. A new, simple, easy, and complete system of written signs for spoken sounds, applicable to the entire English language, and adaptable to other languages. Invented and perfected by Joseph Beale. Third edition. With supplementary

correspondence on the comparative merits of Neography and Phonography." The publishers are the same as before, and the book extends to 37 pp., with one plate. The title subsequently became Pantagraphy; and in the "third, otherwise sixth, edition," published 1873, it is designated "a perfect system of phonetic shorthand and phonetic longhand, for reporting and other literary purposes. Simple, easy, complete, with rules without exceptions." This, apparently the last, edition, may be accepted as embodying the author's latest improvements, and therefore is the one by which the merits of the system should be tested. There are 45 pp. of letterpress, with six plates, and in the matter of getting up the work is creditable alike to author and publishers. Upon the merits of the shorthand as such, opinions may vary. Mr Beale claims that it is a system of universal writing, possessing wider applicability, and more perfect and complete than Pitman's, Lewis's, and other systems; in short, the easiest and most consistent one which had so far appeared. His classification of alphabetic sounds shows twelve vowel and twelve consonant lexicographical sounds, and as the latter are paired, twenty-four representative consonant signs are required. The pairing in several cases shows unnatural combinations, *h* and *w*, *y* and *ng*, and *r* and *l* being classed together. There are no compound alphabet signs. The vowels are represented by short lines and curves, thin and thick, and the consonants by medium and long strokes. A circle is employed as a repeater, its size and thickness varying according to the size or thickness of the sign it is required to signify. This is utilised in two ways:—first, at the end of an alphabetic sign, to indicate that it is repeated; and, secondly, where words are repeated; thus, "Verily, verily," is written "Verily o." Initial hooks to denote *r* or *l* are termed "anticipators;" *t* and *d* are added by halving, and dots are used in various connections as prefixes and affixes, and to represent the definite and indefinite articles, and other frequently recurring letter-words and monosyllables. The directions to the learner are elaborate and minute, but by no means so perspicuous as they might be, and here and there the author betrays a pedantic eccentricity, the motives for which are not very obvious. This is most apparent in the introduction of references to Scripture passages, which have no relevance whatever to the matters being treated upon. The system is open to the same objections that can be urged against that of Redfern. It may answer the purposes of the student and the scholar very well, but its too minute distinctions are calculated to land the reporter in mazes of doubt and uncertainty, which must prove fatal to his reputation for accuracy. Too much importance is attached to the expedient which admits of letters and words, where repeated, being represented by circles. Its value is much over-estimated by Mr Beale, as it had been by preceding authors; and in this case it

is infinitesimal when the uses to which the circle might be put in other connections is taken into account. It is impossible not to admire Mr Beale's ingenuity, which bears evidence to a straining after a very exalted but unattainable ideal of stenographic excellence.

1864. Carr. "The Vowel System of Shorthand, invented by J. Rodham Carr, LL.D., barrister-at-law. By means of which any subject may be written down in the shortest time possible, without the unnecessary suppression of letters; and, when written, read with as much ease as ordinary printing; and which, in reality, supplies the desideratum enunciated by Sir William Armstrong, in his inaugural address to the British Association, in August, 1863, of a stenographic system, easily capable of universal application: with copious examples; and to which is added, for the sake of those who wish to be critically exact, and to understand the entire *rationale* of the system, an appendix, or second part. Sold by Virtue Brothers & Co., 1 Amen corner, Paternoster row. Price *2s. 6d.*" 8vo., 4 pp. letterpress, and 14 of lithographed illustrations. This system is as worthless as its title is pretentious, and hardly merits serious notice. In a list of advantages and properties claimed as peculiar to Dr Carr's system of shorthand is included that of being "original and unlike any system existing." How far the claim is well founded may be inferred when it is stated that more than one half of the alphabetic signs are appropriated from the old system of Jeremiah Rich, and that other shorthand authors have been laid under contribution. The combinations for short words of two and three syllables are unsightly and grotesque in the extreme, and how anyone professing to be a scholar could have pieced together such a mosaic of stenographic absurdities well-nigh passes comprehension. Two centuries ago the system would have been pronounced crude, cumbrous, and of but slight value, being in every way inferior to Rich's "Pen's Dexterity," upon which it is in reality based.

1864. Hall. "Expeditious Writing: two new systems adapted for general use. 1. Stenography, combined with abbreviated writing. 2. Abbreviated writing, without stenography. By W. Hall, F.R.C.S. London: G. J. Stevenson, 45 Paternoster row. Price tenpence; cloth, one shilling. 1864." 8vo., 24 pp., with four plates.

1864. Pettigrew. "The Guide to Verbatim Reporting. A system of shorthand based on the phonetic principle. Compiled by William Pettigrew, Glasgow. Price one shilling." 54 pp., including alphabet and illustrative examples. This work, which bears no publisher's name, purports to have been issued from 7 Craigenstock place, Glasgow, October 19th, 1864. What appears to have been intended to be a popular edition of the work was published by W. P. Nimmo, Adam's Court lane, Glasgow,

price three-halfpence, but this is without date. Mr Pettigrew is indebted for what is good in his system to Phonography, of which it is neither more nor less than a travesty. The signs for *t, d* and *th, the* are the same as Pitman's, while ╲ ╲ represent *k, g,* ╲ ╲ *ch, j,* ╮ ╲ *p, b,* etc. *R, l* are paired thus / / — — stand for *m* and *mp*, and ⌒ ⌒ for *n* and *ng*. The principles of vowel representation and contraction are also Pitman's. On account of their frequent occurrence, secondary forms are provided for the representation of the letters *k, g, l, p, b, s,* and *z*, with the view to securing greater facility for joining. In other respects the system is destitute of a single feature entitling it to special notice.

1865. Good, Peter P. "Stenography; an original system of quick writing, eminently eclectic and useful, easily learned, mastered, and practised, without a teacher or any assistance whatever. Peter P. Good, publisher, Plainfield Union Co., N." 1865. 16 pp. and two plates, price 50 cents.

1867. Renshaw. "A New and Compendious Substitute for Common Writing, termed Sound Hand; easy to learn, and designed to unite the speed of reporting shorthand with the permanent legibility of common print, without transcription. By G. Pearson Renshaw. Nottingham: William G. Shaw, Market place, and all booksellers. 1867. Entered at Stationers' hall. Price *2s. 6d.*" 24 pp. and five plates, with a frontispiece containing nine alphabets. Dr Westby-Gibson mentions a shorthand vocabulary stated to have been in preparation by the same author, in 1867; also what appears to be an improved edition of the system, entitled "Shorthand made Easy, Brief, and Legible," published by Hamilton, Adams & Co., London, and J. Derry, Nottingham. 1871. This was a more elaborate work, extending to over 120 pp., with four plates.

1867. Williams, W. M. "Shorthand for Everybody. Easy to learn, easy to write, easy to read, and useful to all. By W. Mattieu Williams, F.C.S., author of 'Through Norway with a Knapsack,' etc. London: Simpkin, Marshall & Co., Stationers' court. 1867. One shilling." 8vo., 59 pp., and three plates. This is not, and does not profess to be, a system for either the reporter or the professional shorthand writer. "Reporting," says Mr Williams, "is a profession, proficiency in which is only to be obtained by the long and systematic training that is required for other professions; and I beg most emphatically to repudiate any pretensions to make reporters of those who learn the simple system of shorthand which this book expounds. It may be made the basis of a reporters' system; but my present object is simply to enable any man of average intelligence to write about four times as fast as he can with common characters, and to read with facility what he has written." He claims for the system

that it is simple, and easy of acquirement; but the leading argument advanced in its favor is, that it may be read with facility at any time, no matter how long after being written. The joined vowels constitute its distinguishing characteristic. The alphabet consists of simple lines or curves; there are no lists of arbitrary characters, phraseograms, or other devices; and the student has nothing to learn but the alphabet, and about half-a-dozen simple contractions. Certain letters are paired, but the system is only partly phonetic; *q* and *x* being retained in the alphabet, while extra consonant signs are provided for *ch* and *sh* only. There are two vowels in addition to the ordinary Roman five, *oo* and *au;* and two diphthongs, *oi* and *ow*. The vowels, which are, for the most part, represented by short curves, are joined to the consonants; the result being, in many cases, exceedingly awkward and ungraceful outlines. The author, in a measure, disarms criticism by the modesty of his pretensions; but as he admits having studied and been to some extent familiar with Phonography, as well as with the systems which bear the names of Gurney and Harding, one must naturally feel surprised that he did not succeed in producing something better.

1868. Dimbleby. "A Shorthand Dictionary, comprising a complete alphabetic arrangement of all English words, written without vowels, adapted to all systems of shorthand, and designed for the use of gentlemen connected with the press, the bar, the pulpit, and other professions. By J. B. Dimbleby. London: Groombridge & Sons, 5 Paternoster row. 1868." 200 pp., price 3*s*. 6*d*. This is a work of a similar character to Nye's, already noticed; and intended to serve the same purpose.

1868. Gardner, J. K. "Gardner's System of Shorthand, as practised in both Houses of Parliament. Arranged in easy and progressive tables. By J. K. Gardner. London: W. Kent & Co., Paternoster row. Edinburgh: J. Menzies, Hanover street." 12mo., 7 lithographed pages. This is announced as the fifth edition of a modification of Mavor's system, first published in 1834. Beyond the neatness and beauty of the engraved plates, there is nothing about it which calls for special notice.

1868. Thompson, A. H. "Stenography; or, a complete system of shorthand; by which the art of reporting a public speaker verbatim is adapted to every requirement of the newspaper press, and legal, mercantile, parliamentary, scientific, theological, and scholastic purposes. By Alexander Herbert Thompson, professional shorthand writer and reporter. London: Frederick Warne & Co., Bedford street, Covent garden. New York: Scribner, Welford & Co." 12mo., 33 pp. and seven plates. Another edition appeared in 1870.

1869. Young, Murdo. "Readable Shorthand Self Taught: being a system by which people can teach themselves; write the longest word without lifting the pen; read what they write;

and correspond with friends at home or abroad, on pleasure or business. It embraces a double set of vowels, with liquid consonants grafted on the other letters; together with a diagram of dots, and a combination of words in most familiar use into ready sentences. The whole forming a system of readable shorthand shortened. By Murdo Young. London: Edward Stanford, 6 and 7 Charing Cross, S.W. 1869." 8 pp. letterpress, 32 pp. lithographed, and 7 duplicate pages of letterpress examples. Mr Young sets out with the assumption that most, if not all, existing systems of shorthand were characterised by a greater or less measure of illegibility, and his aim is to produce a system which shall not suffer from this drawback. His object is, he states, "to remove or prevent doubts, by giving to each particular expression its own distinctive symbol, and to represent no other, so as to obviate all confusion, provided the right mark be properly made." The basis of the system is the Roman alphabet, and most of the letters are provided with two or more signs, in several cases varying but slightly in form. Many of them bear a distant resemblance to the corresponding letters in longhand, and not a few have been adopted from old systems, as, for example, A *x*, Y *y*, Z *z*, etc. Compound characters may be said to be the rule rather than the exception, this being the inevitable result of providing such an extensive assortment to pick from. For example, *w* is furnished with seven signs, all compounds, viz., V U U ∩ u v u (small), and ∩; while *v* has three, ✓ ✓ ^. Vowels are blended with consonants in writing, and it is claimed for the system that "many sentences of three or more words, but of frequent recurrence, may be run off by combination without lifting the pen." There are 32 pages of lithographed illustrations and examples, including a reproduction of a report from the *Times*, with letterpress key. The impression produced by an examination of these examples is not a favorable one. The outlines are cumbrous, and in many cases complicated. The system has but little to recommend it on the score of either originality or ingenuity, and for practical purposes it is inferior even to those of Rich and Mason.

1870. Marr. In or about this year, Messrs John S. Marr & Sons, 190 Buchanan street, Glasgow, issued a sixpenny edition of Taylor's system, under the following title: "Marr's Shorthand Writer's Pocket Guide: being a new and improved system of stenography, whereby the art may be learned in a few hours, without the aid of a teacher."

1871. Passmore. Dr Westby-Gibson's "Bibliography" contains a list of shorthand publications by the Rev. William Passmore, issued at various periods between the years 1871 and 1878. The first, entitled, "Passmore's Shorthand in a Day,"

was published at London by Elliot Stock, price 6*d.*, and by a New York firm, price 25 cents. "The Elucidator," bearing the same title, appeared in 1875, and in 1877 a more elaborate work was issued, entitled, "Passmore's Phonology and Phonography. By the author of 'A Compendium of Evangelical Theology.' Ten years a writer of Mr Pitman's system. Croydon: Of the author, Freemason road. London: Passmore, 21 Coleman street, E.C." This is a small 8vo. of 32 pages. Mr Passmore, in his preface, admits that Mr Pitman's system is the most complete ever published, but, nevertheless, says:—"Having written it ten years, I can yet commend my own to all, even those who have failed to acquire his, in the hope of rendering service to clergymen, ministers, authors, public men, and corresponding clerks, as the characters and vowel arrangements are simpler, fewer, and not less adequate than any other." The work is a very imperfect one, the rules are too brief, and are lacking in clearness, and there is nothing inviting about the system to induce anyone to undertake its study. It is, in a sense, phonetic, and the consonant signs, *p b, t d, f v, ch j*, are distinguished by a difference in length, while a lengthened *b* is employed to represent *q*. The vowel representation is the same as in Phonography. Some of the combinations make extremely inconvenient outlines; at the same time the lithographed specimens of the system show it to be by no means lacking in neatness and beauty. It is, however, crude and imperfect, and, to ensure legibility, must be written with great care and deliberation. Some specimens of very minute writing are given.

1874. Hunter, S. "Hunter's new and complete system of Phonetic Shorthand, adapted for self tuition and the use of schools. The object of which is to enable the student to acquire the greatest power of stenography at the least cost of time and study, and both in theory and practice to combine simplicity and brevity with rapidity and legibility. London: S. W. Partridge and Co., 9 Paternoster row, E.C.; S. Hunter, 188 Marylebone road, N.W.; and may be ordered through all booksellers. 1874. Price eightpence. Post free for eight stamps." This is an inelegant, badly constructed, and, in every sense of the word, inadequate system. The work has been undertaken, says the author, "with the view of offering to the public a practical system of shorthand which, while easy of acquisition by the student, shall also prove itself to be a faithful and an efficient means in the hands of the proficient of writing by sound as fast as anyone can speak; and in such a manner as may, at any time afterwards, be read easily without the previous and laborious insertion of vowel signs." Vowels are represented by signs only at the end of words: the other vowel sounds, though left out, have the places where they occur indicated. The system, as written, exhibits a number of impossible combinations,

and the outlines, in the case of many words, are uncouth and inelegant. For rapid reporting the writer is directed to leave out the unimportant words of sentences, and the unimportant letters in long words. An illustration of how this may be done is given, and, as showing what Mr Hunter's ideas of verbatim reporting are, it is only necessary to state that an extract from his Introduction, extending to 135 words, contains in its "curtailed" form no more than sixty.

1874. Ritchie. "Shorthand Simplified: a system of stenography, remarkable for the very small amount of study and practice required for its thorough mastery. It is especially adapted for mercantile purposes, and is also notable as a valuable aid in the attainment of any other more complicated method whatever. By Wallace Ritchie. First edition. London: Printed by W. H. and L. Collingwood, 117 to 120 Aldersgate street. Price one shilling." 12mo., 12pp.—A second edition, entitled "Shorthand Simplified: a system of abbreviated longhand," also bears date 1874; and a third, published by W. Russell, 6 Salisbury street, Regent's park, was issued in 1875. Dr Westby-Gibson also mentions an anonymous work, bearing the name of the same publisher, dated 1874, which he attributes to Mr Ritchie. There is nothing original about this work. It contains simply a system of abbreviated longhand, such as had previously been constructed by Dr William Mavor, fifty years previously, and other authors, and it very closely resembles a longhand transcript of shorthand as written without the unnecessary vowels and superfluous consonants.

1875. Anonymous. "A Scheme of Shorthand Writing. London: W. Poole, 12*a* Paternoster row, E.C.; Manchester: Abel Heywood. 1875." 8vo., 12 pp. This is also a system of abbreviated longhand.

1875. Parsons. "A new and easy System of Shorthand. By Alfred Parsons (late teacher of Pitman's), Johnson street, Commercial road, London, E. 1875."

1875. Wills. Mr G. H. Wills issued in 1875 an edition of Taylor's system bearing the following title:—"Commercial Shorthand: in twelve easy lessons, arranged so as to be learned without the aid of a master, specially adapted for corresponding clerks, men of business, authors, barristers, lawyers, physicians, Sabbath school teachers, ministers of the gospel, and all who need an expeditious mode of writing, and who are in the habit of taking notes, being a most complete system of shorthand. By G. H. Wills. Entered at Stationers' hall. London: Published by Elliot Stock, Paternoster row. Cardiff: James Wood. Bute Docks. Price 1/." 12mo., 30 pp., with twelve plates.

1877. Everett. "Shorthand for General Use. By J. D. Everett, M.A., D.C.L., professor of Natural Philosophy in the Queen's College, Belfast. London: Marcus Ward & Co., 67

and 68 Chandos street; and Royal Ulster Works, Belfast. 1877." 12mo., 26 pp. of typography, and 40 of lithography. Second and third editions of this work appeared in 1879 and 1883 respectively. In the last-named year were also issued, "A Card of Everett's Shorthand, containing the system at one view;" and "School Shorthand: containing a very complete course of practical instruction, lithographed from manuscript." The following description of the system is condensed from a review which appeared in the *Phonetic Journal* for Nov. 10, 1877: The system is phonetic, but it would make a sad transformation of English to represent it phonetically in types, by the principles of this system. A sign is furnished for each of the twenty-four consonants and the sixteen vowels and diphthongs of Phonography, together with three other letters. There is a sign for the vowel in *home*, *comb*, and another for the vowel in *so*, *flow*. *Ur* (with which *er* is considered identical) is treated as a diphthong; and the short *a* of *comma* is distinguished from that in *mat*. The following is the alphabet of the system. For convenience of reference the letters are given according to the sequence of the phonographic alphabet. The author's arrangement is *l*, *t*, *d*, *f*, *v*, *k*, *g*, *p*, *b*, *n*, *m*, *w*, *kw*, *s*, *z*, *h*, *r*, *th*, *th*, *y*, *iu (yoo)*, *f*, *z*, *y*. *Ch* and *j* are treated as extra-alphabetic, and are classed with the prefixes, which have "initial characters."

CONSONANTS.

p b t d k g kw (qu) f v th th s z

sh zh l r m n ng w y yoo h

up up up

VOWELS.

ă ah ĕ eh ĭ ee ŏ aw ŭ oh ŏŏ ōō

ī ū oi ou comma, fir, fur, home

In one respect our exhibition of the alphabet is not correct. Mr Everett's characters are little more than half the size of the letters of our shorthand fount which we here use, and his sloping curves have a heavy appearance, being thick at one end and light at the other. The circles at the beginning of the vowel signs may be written on either side of the stroke, for convenience in joining to the consonants. Towndrow's shorthand, published in 1831, employs the same kind of signs for vowels. Prof.

Everett's views on some vowels, and the guttural *r*, may be gathered from the following paragraphs:—

"Vowel sounds are not in general so sharply distinguished as consonant sounds, but in the mouths of different speakers, shade almost insensibly into one another; being much more affected than consonants by local and individual peculiarities, as well as by the tone of feeling which the speaker throws into his words.

"Without pretending to represent every shade of vowel-sound employed in correct English speech, I claim a nearer approach to this end than has been attained by any system of shorthand hitherto published, not excepting the very beautiful system of Mr Pitman. In one point I regard Mr Pitman's analysis of the English vowel-sounds as defective, namely, in his omitting to note the distinction between the two powers of the letter *r*. This letter is a pure consonant whenever it begins a word, and also in such words as *parrot*, *merit*, *mirror*, *foreign*, *burrow*; while in the words *party*, *mercy*, *gird*, *fortify*, *burden*, it changes a light vowel-sound into a heavy one. The heavy vowel-sound contained in *gird*, and in the first syllable of *mercy*, is ignored in Mr Pitman's system.

"In the mouths of most Englishmen, no consonantal sound of *r* is pronounced in the five words last quoted, the *r* with its preceding vowel forming a diphthong, just as *w* forms a diphthong with *a* in *law*.

"When *r* ends a word, it always forms a diphthong with the preceding vowel, and this diphthong is followed or not followed by the consonantal sound of *r* according as the next word begins with a vowel or with a consonant (other than *r*).

"The diphthong *ur* is only a diphthong as regards spelling. In pronunciation it is a simple sound, and one of the commonest sounds in the language. It is pronounced with less constraint of the organs of speech than any other vowel-sound, and is particularly easy to hold unchanged for a length of time. It ought, therefore, in phonetic writing, to be denoted by a single sign of its own, and not by a combination of two. The sign for the consonantal sound of *r* can be written after it when it occurs after it in speech, or when its latent presence is to be indicated, if the writer thinks this desirable.

"The same sound is spelled in various other ways. Thus *firs* and *furs* are undistinguishable in ordinary pronunciation; so are *pearl* and *purl*; *fern* rhymes with *burn*, and *world* with *hurled*.

"The diphthong *ar* is undistinguishable from the sound of *a* in *father*.

"There are two distinct diphthongs represented (with or without the consonantal sound of *r* following them) by the combination *or*. One occurs in *lord*, *cord*, *horn*, *mourning*, and the other in *lore*, *gored*, *adorn* [*adorn* for *adorn*], *mourning*. The first of these, when not followed by the consonantal trill, is scarcely, if

at all, distinguishable from *aw* or *au*, as in 'l*aw*, l*au*d, d*aw*n, d*aw*ning." Ask an average Englishman to write or spell *laud*, and he will understand you to mean *lord*. In Scottish pronunciation the difference between the two is very wide, because the consonantal trill is given.

"The exigencies of verbatim reporting forbid the writing of any sounds which the writer does not require as aids to legibility; and I have endeavored, throughout this book, to adopt those modes of spelling which to myself and the majority of Englishman are the most suggestive. But I do not wish to restrict my system of shorthand to any particular fashion of spelling. There is nothing, for example, to prevent the Scottish student from inserting the consonant *r* wherever he thinks it necessary, and if he desires a separate character for the aspirated *wh* (as in *white, where,*) [the wonder is that an Irishman can be content to do without it,] he can employ for this purpose the thickened character which I have assigned to *qu*. *Qu* can then be written *k-w*, and in fast writing *k* alone will usually suffice."

It is a forcible illustration of the power of habit in the misuse of words that a writer who provides a system of phonetic writing should call *aw* (*o*) "a diphthong," merely because some grammarians have called all combinations of two vowels to express one sound, as *oa* = *o* (goat), *ai* = *e* (paid), *oo* = *u* (brood), "improper diphthongs."

Mr Everett's observation on *ur*, that it is "a simple sound, and one of the commonest sounds in the language, and ought in phonetic writing to be denoted by a single sign of its own, and not by a combination of two," shows a want of acquaintance with *practical* phonetic writing and printing that is remarkable in one who comes forward as a teacher on these subjects. He would sink the nice distinction between *serf* and *surf*, *mer*(*cy*) and *mur*(*der*), insisted on by Smart, and reduce all such syllables to a dead level.

The system allows of a second method of expressing a vowel; namely, 1. By lengthening the preceding consonant; 2. By the separation of the preceding and following consonant; 3. By lifting the pen and writing the one consonant attached to the other; and 4. By intersection; thus, 1. *dip* or *deep*, *flee*; 2. *Kate*, *kout*, *kart*; *get*, *cat*; *kite*, *life*.

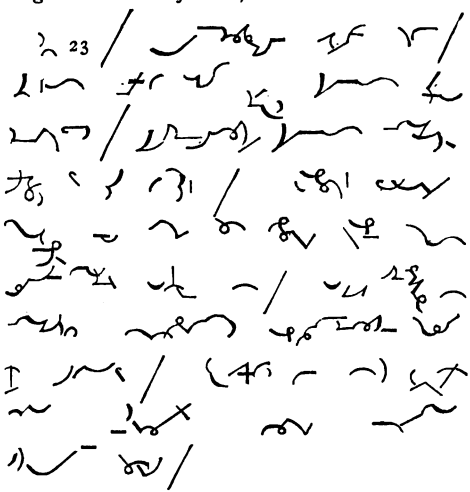
The author says that "though it is possible to write Phonography fast and at the same time legibly, it is only to be done by an immense amount of memory work." Our opinion of his own system is that though it may be possible to write it fast by writing always on the plan of omitting vowels, the reading can never be easy, and the learning and applying of the system must require a far greater amount of memory work than Phonography.

Double letters are formed by adding *r* to the other consonants, and the mode is by an initial hook. There is no hook for double

consonants that take *l* as the second letter. Those most wanted are *pl*, *bl*, *kl*, *gl*, *fl*.

A set of "initial characters" is given, consisting of the letters of the alphabet employed arbitrarily for prefixes and initial vowels; thus, ⌣ *ex*, ⌣ *in*, (*con*, (*com*, ⌐ *des*, ⌐ *dis*, ⌐ *trans*. The three letters ⌐ ⌐ ⌐ represent both *tr* and *str*, *kr* and *skr*, *pr* and *spr*. The vowel signs, when used as "initial characters," may be written without their commencing circles; thus, ⌒ *ŏ*, ⌒ *aw*, ´ *ĭ*, – *ī*, ˈ *ă*.

By the help of the above alphabet the reader will be enabled to decipher the following specimens. The first is written without grammalogues or "word-symbols," and the second with them.

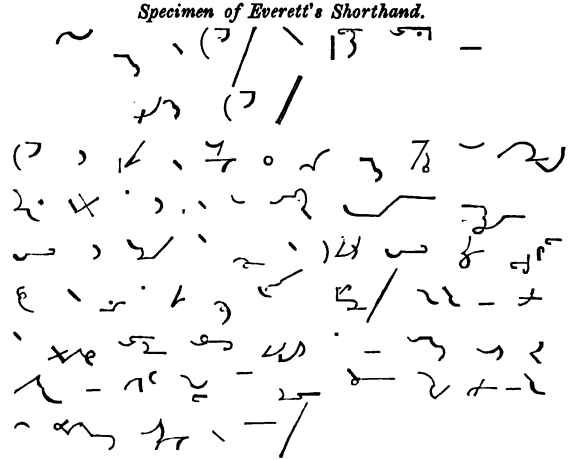


Key.—Psalm 23. The Lord is my shepherd; I ahall not want. He maketh me to lie down in green pastures; he leadeth me beside the still waters. He restoreth my soul: he leadeth me in the paths of righteousness for his name's sake. Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff they comfort me. Thou preparest a table before me in the presence of mine enemies: thou anointest my head with oil; my cup runneth over. Surely goodness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord for ever.

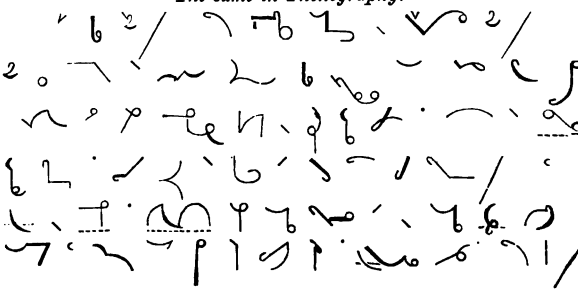
The first character is *ă* for the article, joined to *l* (Lord). The second character commences with *d* in the *o* position, thus

making *The Lord.* The other letters of these shorthand outlines are *z* (is) *m i f e p r d. Righteousness* may perhaps need explanation. *R* is crossed by *t* to signify *ei* to be read between, then *f* (*t* and *f* = *φ*), *s n s.* A loop is inserted between *s* and *n* to produce an easy joining; as though we should write in Phonography, *θ*, circle *s*, upward *l*, as being easier than *θ*, *l*; or *l* down, circle *s*, *m*, as sooner done than *l m.* We find the angle as easy to write as the loop. But this is a part of Professor Everett's rules for writing. *Shadow:* the word is designedly written by the author *fady* "as a question of pronunciation, respecting which opinions may differ."

Specimen of Everett's Shorthand.



The same in Phonography.

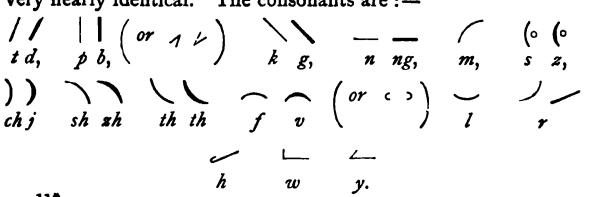


Key.—On the Advantages of Shorthand. From Gawtress's Introduction to Byrom's Shorthand.

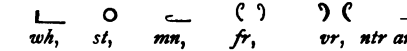
Shorthand is capable of imparting so many advantages to persons in almost every situation in life, and is of such extensive utility to society, that it is justly a matter of surprise that it has not attracted a greater share of attention, and been more generally practised. With a view to excite a livelier interest in its progress, and to induce those who have leisure to engage with ardor in the study of it, we shall point out a few of the benefits resulting from it.

Prof. Everett's book does great credit to the enterprising publishing house that has brought it out. The shorthand pages (and the interpaged letter-press) are produced by photo-lithography. We have thus an exact copy of the author's shorthand writing, though he himself had only the labor of writing it on common paper. The system is described thus fully because it is the principal one of the very few that have come prominently before the public since the publication of Phonography in 1837.

1877. Williams, James. The first edition of a new system of shorthand, entitled "Alethography," by the Rev. James Williams, Pontypridd, was issued in 1877, and second, third, and fourth editions appeared in 1878, 1879, and 1880 respectively. The title of the latter is as under: "The Manual of Alethography, being an improved system of shorthand based upon the spoken sounds of the English language, and adapted to verbatim reporting. By the Rev. James Williams, Pontypridd; for twelve years a teacher of Pitman's Phonography. Fourth edition. Price tenpence. 1880. Published by the author, Rev. J. Williams, Albert place, Pontypridd (Glam)." 28 pp. The term Alethography, says Mr Williams, "is derived from two Greek words, namely, *alethes*, true, real, and *graphio* to write, and hence it means true writing, or the true method of writing in opposition to the Roman method," and he claims for his system that it is an entirely new one. As Mr T. A. Reed remarks, however, Mr Williams "has extensively traveled on the lines of Mr Pitman, and for the best part of his method he is indebted to Phonography." Save in the matter of appropriating the signs, and a slight variation in the order of succession, the two systems are very nearly identical. The consonants are:—



The vowel scale is the same as Pitman's, and consists of points, short dashes, and small curves. Diphthong signs are also furnished. The following is a list of what are termed "combinations" :—



tw, kw, wh, st, mn, fr, vr, ntr and ndr.

EXTRAS.

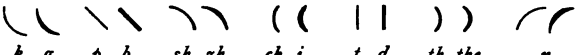
k, g, p, b, h, w.

The lengthening and shortening principles are adopted as in Phonography, and Mr Pitman's lines are to a large extent very closely adhered to, but it is claimed that several of Mr Williams's shortening expedients are superior to those employed in Phonography. After a careful examination and comparison, we fail to make out in what the superiority consists. Some of the abbreviating expedients are unquestionably ingenious, especially those which indicate the presence of vowels without their being written. Several editions have appeared since 1880, the last bearing the following somewhat boastful title :—"Alethography : the system that won the palm of brevity over Phonography, and the four next best systems in the public competion of 1882. By the Rev. James Williams. Gloucester : George Harris, Rycroft street." The "competition" alluded to was one promoted by the proprietors of the *Bazaar*.

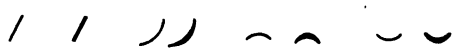
[The following system should have been reviewed, chronologically, next to Bell's, and before Thompson's, on page 133.]

1862. Jones, Edward James. "A Handbook of Phonography ; or, a new and improved method of writing words according to their sounds ; being a complete system of phonic shorthand, adapted for correspondence, verbatim reporting, etc. By Edward James Jones (for eighteen years a writer of Mr Isaac Pitman's system). London : S. W. Partridge, 9 Paternoster row ; Manchester : William Bremner, 11 Market street. 1862." A second edition of this work appeared in 1871, a third in 1876, and a fourth in 1882, each bearing the title, "Handbook of British Phonography." We shall confine our attention to the last as embodying the author's latest improvements and alterations, he there pledging himself "not to alter the alphabet or principles of abbreviation in any future edition which may be required." It is a well got-up and substantially-bound small octavo volume of 96 pages, 18 of which are occupied with lithographed reading exercises. In the preface to his first edition, Mr Jones states the reasons which induced him to abandon the use of Mr Pitman's system of shorthand, with which he was thoroughly familiar, and to construct another in its stead. He

objected to the alterations rendered necessary in consequence of the adoption of what was then known as "the new vowel position scale," embodied in the tenth edition of the "Manual of Phonography," published 1858; and preferred what he terms "the pleasing labor of arranging an entirely new system rather than undergo the annoyance and inconvenience inseparable from a needless lack of stability in the system he then practised." A comparison of Mr Jones's first and subsequent editions of his system shows that even it was not distinguished for "stability" during the first twenty years of its history. Shorthand systems are not produced fully developed, as was Minerva from the head of Jupiter, and even comparative perfection is achieved only as the result of numerous trials and experiments. "British Phonography" is, as its title implies, phonetic, and the alphabet consists of simple vowels, diphthongs, consonants, and semi-consonants. There are eight simple vowels, which are represented by dots, dashes, and curves, written in two positions near the beginning or end of consonant strokes, their names and powers being as under: *ah*, as in *a*m, f*a*ther; *ay*, as in *a*ll, k*i*ss, c*a*se; *eh*, as in *e*ll, wh*e*re; *ee*, as in *ea*ch, *ea*r; *aw*, as in y*o*n, y*aw*n; *uh*, as in n*u*t, w*o*rm; *oh*, as in *oa*t, m*o*re; and *oo*, as in p*u*ll, p*oo*l. The diphthongs—*i*, *oi*, *ou*, *ü*—are represented by curves and dashes. The consonants are as under:—

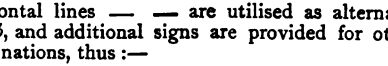


k g, p b, sh zh, ch j, t d, th the n



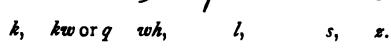
r, l, s z, m mp, f v.

The horizontal lines — — are utilised as alternative signs for *p* and *b*, and additional signs are provided for other letters and combinations, thus:—



k, kw or *q wh, l, s, z.*

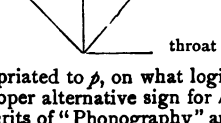
The semi-consonants are



ng, y, w, h.

There are numerous contracting expedients adopted, but we can only indicate their general character and scope, and that very briefly. A double-sized circle represents *st*; a large hook on the left-hand side of upward *r* and *l* represents *f*, and if

thickened, *v*; halving the length of an ordinary sized phonograph adds *n*; any ordinary-sized consonant, except thick *l*, if doubled in length, takes the addition of *l*; *l* is blended with *p*, *b*, *k*, *g*, and *f* by a large initial hook, the same hook thickened adding *r*; a final small hook adds *t* or *d*; a final large hook, *ter* and *der*, with *d* by thickening. There is a list of affixes and prefixes, grammalogues, word and phrase signs, best outlines, words with similar consonants, differenced by outline, position, or vowel. In short, the handbook, or manual, is a very full and complete one, and nothing is overlooked that is calculated to be of service to the professional reporter or shorthand writer. That the system is superior to Pitman's Phonography we are not prepared to admit. One of the reasons advanced by the author for abandoning Phonography is that "certain details are felt to be objectionable both by teacher and learner," and he entered upon his undertaking with the conviction that a new system could be developed, free in a great measure from real or imaginary defects. No system of shorthand ever was, or is likely to be, constructed that can be pronounced entirely free from anomalies and defects. The utmost that any author or improver can hope to accomplish is to reduce the anomalies to a minimum consistent with practical utility. Mr Jones, in his "British Phonography," creates more defects than he removes. His list of vowels is, for a phonetic system, incomplete; several sounds having no distinctive signs provided for them. The list of consonants and semi-consonants is also characterised by defects and anomalies. *Mp* is erroneously classed among consonants proper, while *ng*, *y*, *w*, and *h* are designated semi-consonants. The advantage accruing from having alternative signs for *p* and *b* is not a full equivalent for the loss sustained by alienating — — from their legitimate functions as the natural representatives of *k* and *g*, on the arrangement—



Again, if — is appropriated to *p*, on what logical principle can — be said to be a proper alternative sign for *k*?

The comparative merits of "Phonography" and "British Phonography" will be best understood upon an examination of the lists of grammalogues and word outlines. In some cases horizontal and upright sloping letters are quadrupled in length; thus, we have for *particularly*, *popularity*, and *pedlar*. Many of the words and phrases are much too long and complicated for rapid writing, and are calculated to prove a hindrance rather than an aid to the writer. The

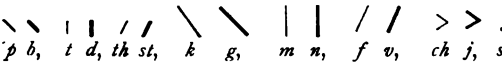
reading exercises are neatly written, and clearly and distinctly lithographed; and they enable one to form an accurate idea of the value of the system. We miss the beautiful geometric lines and curves which constitute one of the leading characteristics of Phonography, and there is no compensating advantage either in legibility or brevity. The system, though disfigured by not a few crudities and anomalies, is certainly not a bad one; but, whether examined from the theoretical or the practical standpoint, it must be pronounced inferior to Phonography. For nearly everything that is good in the system, Mr Jones is indebted to his eighteen years' experience as a phonographer, and even if he could not approve of all the alterations introduced into Phonography from time to time, he would have more effectually served the cause which he evidently has had at heart, namely the popularising of shorthand, had he continued to write Phonography and to co-operate with the other members of the Phonetic Society, with whom he had labored during the long period of eighteen years.

1879. Hunt, Joseph. What is described as the third edition of a system of shorthand, entitled "Aristography," was issued from the Bristol Shorthand Institute, Cumberland street, Bristol, in 1879. "This system of shorthand," says the author, "is now sent forth to prove itself to be the foremost, the mightiest, and the briefest system of the day; for, unlike all other systems, which take so long to learn, this system can be thoroughly and completely learned in six hours' study, and by its means 100 words per minute (the rate of a slow speaker) may be written in less than two months, at the rate of an hours' study per day. Author and inventor, Joseph Hunt, reporter, professor of memory, French, shorthand, etc., etc., principal of the Bristol Shorthand Institute, and nearly ten years teacher of Pitman's system Price one shilling. The above system is actually briefer to write than any other system extant, and may be learned in one quarter the time, and without the usual enormous expense of books. It is mnemonically arranged, whereby the alphabet and hooked letters are learned at sight, by means of which the pupil is enabled to make use of the system and write exercises in less than two hours." It is a 12mo. of only 8 pp. A fourth edition also bears date 1879.

1880. Noble. "The Dot and Dash System of Shorthand. By James A. Noble. Price 6*d.* Entered at Stationers' Hall. E. Stock, 62 Paternoster row, London, E.C. 1880." 8vo., 8 pp., lithographed. There have been several issues of this system, which attracted some notice at the time of its first appearance. It is constructed upon what is known as the bar principle. The lines and spaces represent the vowels, thus :— The consonant *b* ↖ written on the *a* space denotes *ba;* on the *e* line, *be;* in the *i* space, *bi;* and so with the

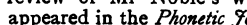
remaining two Roman vowels for *bo* and *bu*. The spaces are divided into squares. Consonants written at the beginning of the space or square come before the vowels, and at the end, follow the vowels.

The consonants are :—



p b, t d, th st, k g, m n, f v, ch j, s, sh zh,

l r, w y, h

The following description of the system is abridged from a review of Mr Noble's work by Mr George Buckley, which appeared in the *Phonetic Journal* for Sept. 24, 1881 :—"There is no regularity in the representation of the vowels, nor has it the merit of being phonetic. The only difference between *p*, *b*, *t*, *d*, *th*, *st* and *k*, *g*, *m*, *n*, *f*, *v*, is that of length, *st* being paired with *th* as a simple sound! No provision is made for the sound of *th* in *bathe* as distinct from that in *bath*. *K* is also *c*, *g* is also *gh*, and "pupils accustomed to the phonetic style may write by sound," which means that to do so or not is entirely at the option of the writer. As instances of the absence of phonetic writing in the "Dot and Dash" system, I will quote a few examples from the "Dot and Dash Reporter." The word *knoweth* is written with the *k*, thus, ; *gh* is represented in the word *righteousness*, thus, to say nothing of the awkwardness of the outline. Five horizontal vowel dashes are provided, but they do not indicate the nature of the vowel. They are  *a*, *e*, *i*, *o*, the last one being written backwards for *u* as in *gum*, *ŏŏ*, *ōō*, *ū*, *ei*, *oi*, *ou*, are unrepresented, except by five short dashes in different positions. In the "Dot and Dash Reader" the diphthong *ei* in the word *ninety* is represented by the horizontal vowel dash for *i*, and by the consonant form for *y* in *nine*. The author observes, "The long sound of *i* may be written with *y*, as in *mine*, myn."

Where two or three consonants run in the same direction, a most awkward outline is the result, as in the words *inventor* and *Manchester :*

Dot and Dash Shorthand. *Phonography.*

These outlines are due to the fact that the alphabet of the "Dot and Dash" system is composed exclusively of perpendicular and sloping letters, there being no horizontal forms at all. Mr Noble

may perhaps consider \ > < < as such, but by horizontal letters we mean — ⌒ ⌣ of the phonographic alphabet, the use of which prevents an outline from descending more than three, and in a very few cases four, strokes below the line. The dash for *s* written across a consonant several times in one word makes a very awkward outline to write, and ugly in appearance. The word *substance*, which is written gives a very good idea of the appearance which outlines present wherein *s* occurs two or three times. The word *diligently* is written *y* being here made to represent the short sound of *i* as in *it*. The long and thick horizontal vowel dash is employed to represent the short sound of *ŏŏ* in *woman*, but the short and thin dash, written backward, to represent the same sound in *goods*.

The symbols for prefixes and terminations are all purely arbitrary signs; thus, \ *com-*, \ *con-*, | *per-*, | *pro-*, / *-ing*, / *-tion*. These are "written over the two upper spaces" of a kind of musical stave. The following terminations are written over the two under spaces: | *-ally*, | *-dom*, / *-ism*, / *-stic*. — *-able*, — *-ment*, are written in the first upper space, while *-ness* and *-ious* are represented by the same in the third lower space. A long stroke \ over the three spaces represents *-ise*, and when thickened, *-late*; *-less* and *mis-* by | |; *-ology* and *-phic* by //

My opinion of the system," says Mr Buckley, "is that good and useful stenographic material has been sacrificed to the attainment of an apparent simplicity, which, in practice, instead of rendering it the easiest system to write of any, would be just the reverse. Is it easier to make such joinings as for *wilderness*, than to use curves, hooks, and circles and write the word ? In many cases it would be impossible to preserve these sharp angles, the difficulty being increased by the smallness of the signs for *l, r; w, y; sh, zh; ch, j*; the only difference between each pair consisting in one being thicker than the other, which in rapid writing could not be observed. The hand being accustomed to the cursive character of ordinary longhand would, I think, find it anything, but an easy task to restrict its movement to the formation of dots and straight lines only. The author of the system takes an unfair advantage of Mr Pitman's remark in the phonographic instruction books that "a good style of writing can only be formed by carefully *drawing*

the shorthand characters at first," by adding, "In this many have failed, as it is no easy task to preserve clearness in the use of complicated curves, twists, and circles." Failed, I should imagine, because they did not try to succeed, and ignoring that "what is worth the having is worth the earning too."

1881. Elliott. Moncrieff Elliott's New System of Shorthand. Glasgow: Moncrieff, 12 York street, 1881. 16mo., 11 pp. The author, or rather, compiler of this work, "claims to have supplied a want long felt, namely a system of shorthand simple, legible, and easily acquired." The latter constitutes the keynote of his preface, which, had it no other recommendation, possesses the merits of directness and brevity. "Pitman's system," says Mr Elliott, "which is the one most in vogue at present, requires a considerable outlay of labor and thought before it can be acquired. He is unusually clever who can master it in a year. The author of the present work would not have dared to publish his system had it been likely to require anything approaching that time."

Let us see what this wonderful system is, and what are its distinguishing merits. Briefly stated, it is neither more nor less than a bad abridgment of Phonography. Practically, the sole alphabetic variations consist in the transposition of the signs for *ch, j,* and *k, g,* the former letters being represented by — — and the latter by / /. The methods of contraction are varied, but only slightly, and it may be pretty confidently affirmed that the work, which is got up in a very slip-shod style, does not contain a solitary original stenographic idea.

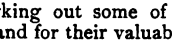
1882. Guest. "Guest's Compendious Shorthand. The Manual of Compendious Shorthand: or universal visible speech. A practical system of steno-phonography simple enough for the elementary school; legible enough for business correspondence; brief enough for reproducing verbatim the fastest oratory; and so compendious that a single pen stroke, as a rule, represents a syllable. By Edwin Guest, shorthand writer and journalist; fellow of the Shorthand Society: Corresponding Member of the Association des Stenographes de Paris. London: The Author, 64 Imperial buildings, Ludgate Circus; Wyman & Sons, 74-76 Great Queen street, W.C.; and of all booksellers. All rights reserved. Price two shillings. 1882." 8vo., 120 pp., with alphabet chart and two folding sheets. The volume is dedicated "to Cornelius Walford, esq., F.S.S., F.S.A., President of the Shorthand Society; Thos. J. Woods, esq., President of the Shorthand Writers' Association; and W. Mullins, esq., president of the Phonetic Shorthand Writers' Association; in grateful acknowledgment of the encouragement given by them and the three important societies over which they preside to the scientific study of the stenographic art." This is a carefully-prepared

and most elaborate work, bearing evidence to a vast amount of painstaking industry on the part of its author. As a disquisition on "visible speech" and the science of sounds, it possesses a value which the philologist will not be slow to acknowledge: but as a shorthand manual, pure and simple, it is much too complex, while the specimens given illustrative of the system are not sufficiently numerous. And yet we are told it is merely "a summary of a larger work upon which the author has been for some years engaged, and in which, when finished, will be given the results of a long series of investigations into the speed relations existing between the tongue of the orator and the hand of the ready writer, and into the varied developments of the graphic art, from the hieroglyphics to alphabetic writing, from the complex to the simple in alphabets, and from complexity in the stenographic representatives of ordinary alphabetic symbols, to the great desideratum of the graphic art—the reproduction of every unit of sound by a single graphic effort or dash of the pen." Though several years have elapsed since the above was written, the promised "larger work" has not yet made its appearance, and therefore we have not before us the full results of Mr Guest's investigations. He claims for his system that it is not merely compendious, but that it is constructed upon more philosophic principles than any that had so far appeared, and reasons are advanced in support of this claim. The scheme of universal visible speech is only partially developed, but Mr Guest intimates the intention of showing, in his promised larger work, in what way it "can be made applicable to the acquisition of foreign languages; the teaching of children and adults to read their native tongue; the teaching of the blind; the teaching of deaf mutes to speak; as a simple means applicable by missionaries and travelers to the rapid and accurate reproduction of sound in unwritten languages; as a means of quickly discovering the philological relationship between words which have assumed unrecognisable forms in the ordinary spelling in passing from one nation to another, or from one generation to another; and as a means of preserving dialectic peculiarities which are fast disappearing." In laying down the principles upon which stenographic alphabets ought, in his opinion, to be constructed, he is not content to build upon other men's foundations. He admits that the basis must be mainly a phonetic one, and that it must, as far as possible, be in harmony with the laws of philological change; and, more important than either is the condition that every stroke must be made with the least possible expenditure of time and labor, and be rendered to the utmost possible extent expressive. While finding a general consensus among authors of high repute that the most frequently used letters should have the easiest lines, an analysis of their alphabets at the same time constantly revealed the strangest

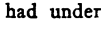
departures from the principles enunciated. He accordingly set himself to ascertain, by a series of independent investigations, what are the most frequently used letters, in order that he might assign to such the most facile lines. The relative values of acute, right, and obtuse angles, as well as loops, rings, and hooks in different directions, were also ascertained on the same principles, and the data thus obtained will, he thinks, be a safe guide to other inventors in forming the basis of future systems. The vocal mechanism is also dilated upon at considerable length, and certain propositions are advanced with the view of demonstrating that Compendious Shorthand is at once legible, simple, comprehensive, and expeditious. The author acknowledges that he owes obligations to the phonetic works of A. M. Bell, A. J. Ellis, and Isaac Pitman, and in the matter of stenographic expedients to Thomas Moat, and thanks are at the same time tendered to Mr Pocknell and other gentlemen for their co-operation in working out some of the problems he had undertaken to solve, and for their valuable advice.

The fundamental principles of Compedious Shorthand are (1) that every consonant or vowel sound should require but one pen movement for its adequate representation in stenography; and (2) that the signs most easily formed should be allotted to those consonants which, in English, are produced by the vocal organs with the greatest facility. Three lengths of signs are used, and the triple principle of classification is adhered to throughout. What are termed the primary consonants are represented by straight lines only, all light, and these are grouped in threes thus :—

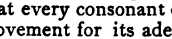
Group 1.—Labials.



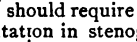
Group 2.—Dentals-Labials.



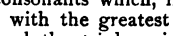
Group 3.—Palatials.



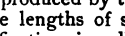
Group 4.—Compound Palatials.



Group 5.—Sibilants.



Group 6.—Gutturals.



The dots under the letters in groups 4 and 5 indicate that the letters are struck upwards, and as the inclination of the angle constitutes the sole distinction between the signs in the two

groups, the greatest possible care will have to be used in writing them. A curve written in the same direction and at the same inclination as the primary straight line indicates the blending with the consonant of *l* or *r*, according as the curve is concave or convex. Thus, *l* is added by curving — *p*, ⌣ *pl*; and *r* by curving it in the opposite direction, ⌢ *pr*. The primary horizontal and downward consonants are thickened to add *t* or *d*, and the same rule applies in the case of the curves, *t* or *d* being added to the blended *l* or *r* as the case may be. Consonants are lengthened to add initial *s*, and loops, hooks, and other auxiliary characters are also freely used, the object in each case being to secure an adequate representation of every monosyllable in the language without using more than one primary consonant. Vowels are always inserted where practicable in the outlines, but detached signs are also provided in order that any shade of sound may be expreseed at need. The vowel signs consist of light and heavy dashes, and the diphthongs of small curves and angles.

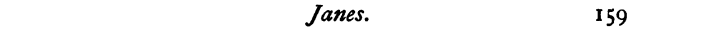
That the system is brief will be readily conceded, but it is lacking in that symmetrical elegance which distinguishes Phonography. Whether the, in many cases, very minute distinctions between signs representing totally different sounds can be preserved so as to secure legibility when following a rapid speaker, is a point on which we should hesitate to express an opinion, but this much may confidently be affirmed, that the system as exhibited in Mr Guest's manual is never destined to become popular. His illustrations are for the most part limited to a few sentences from an article entitled "Fair Fiddlers," and the impression produced by the appearance of the straggling outlines can hardly be said to be a favorable one. Of course, as between brevity and elegance, the former is the more important of the two: at the same time, few systems can be said to be really brief which are not distinguished by compactness. Quite as much time is lost through having to carry the pen a long way either above or below the line as through having to lift it in order to insert vowel signs. Apart from these, the rules are both complicated and needlessly elaborated. Long dissertations on "visible speech" and the science of sounds are no doubt interesting to a certain class of students, but those who set about the study of shorthand merely for its own sake, and the practical benefits which they hope to derive from their knowledge of the art, prefer instructions brief, pointed, and direct. Mr Guest's system has the same drawback as Mr A. M. Bell's. It is too scientific and too abstruse for general use, and is lacking in the other essentials calculated to secure popular favor. Of course, the author entertains a different opinion, but experience has taught us that authors are not the most competent judges of their own performances. "One of his pupils," Mr Guest tells

us, "then aged twelve, who acquired the alphabet in 1879, wrote in the spring of 1880 an original story in its characters. The author took possession of the book, and after an interval of more than two years, during which the notes were not seen by anyone, a transcript, on being demanded as a test for legibility, was supplied by the pupil promptly and without assistance. Every word was correctly transcribed except three, two of which were originally wrongly written." That we do not dispute, but the feat performed by this, no doubt, competent juvenile does not prove the superiority of the system. Other shorthand authors, whose productions have been long since forgotten, were able in their day to cite quite as conclusive testimony in favor of their systems, and yet these systems never became widely popular. Mr Guest's work is valuable when examined from the philological standpoint of the scholar, and his system of shorthand is both original and ingenious—infinitely more so than the majority of those which have been issued within the past fifty years, but it is lacking in those elements calculated to secure for it an extended popularity.

1882. Janes. "Standard Stenography, being Taylor's Shorthand, improved and adapted to modern requirements, by Alfred Janes, Parliamentary reporter. Many hundreds of abbreviations. Simplicity, legibility, brevity. 'The readiness is all.'—*Hamlet.* London: George M. Coghlan, steam printer, 110 Camberwell road, S.E. 1882. Entered at Stationers' hall. Price *2s. 6d.*" 48 pp. letterpress and sixteen lithographed plates. In 1885 appeared "Janes's Phonetic Shorthand on a new and complete system," price one shilling, and there has more recently been published "Janes's Phonetic Shorthand, without complications, a new and complete system, by Alfred Janes, Parliamentary reporter. 1*s.* London: A. Janes, 5 Crofton road, Camberwell." "Standard Stenography" contained Taylor's alphabet, with the addition of ↖ *q*, ⌈*j* [distinguished by Mr Janes from Taylor's) [*g,j*],) *ng*, ⌣ *tion*, and the alteration of ⌈ *th* to ⌉ *th*. The last-named publication is a second edition of the 1885 work. The name of the man (Taylor) who constructed the principal part of it is not mentioned in the book. It should rather be called a system of shorthand founded on Taylor, for all the principal letters, *t, f, v, k, s, ch, h, l, m, n, r, w,* are represented by the signs chosen by Taylor. It is really Taylor phoneticised as to the pairing of the consonants, but not as to the vowels. Taylor's

	p,	*b,*	*d,*	*g,*	*j,*	*sh,*	*th,*	*y,*
	⌈	↖	/	)	)	—	⌈	✓
are altered to	)	)	|	⌢	(	⌈	/	›

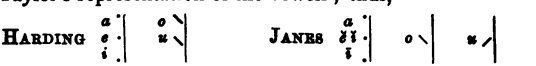
in order to make the pairs



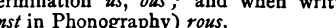
p b, t d, ch j, k g, f v, θ ð, s z, sh zh,

d, j, and *g* (which are Janes's signs) being changed to match *t, ch, k* (which are Taylor's signs) on the principle of thickening the surd for the sonant.

Mr Janes has made a slight change in Harding's improvement on Taylor's representation of the vowels; thus,



The five vowels of the common alphabet are supplemented by



ah, aw, oi, oo. ow.

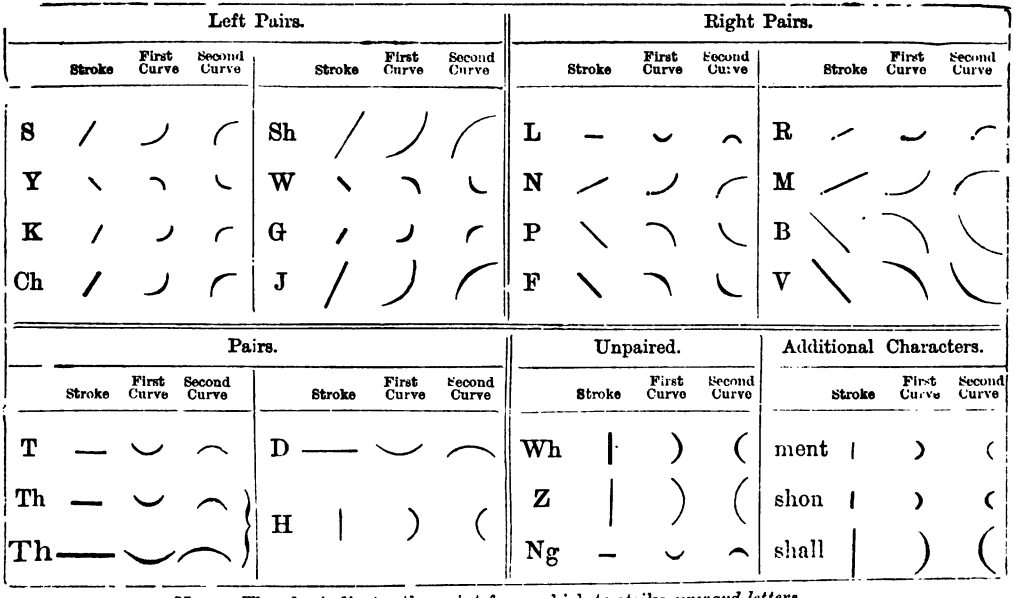
As an abbreviation, *t*, whether before or after another consonant, is expressed by a hook. A final loop (the phonographic *st*) represents the termination *us, ous;* and when written on the opposite side (*nst* in Phonography) *rous.*

"Signs not adopted for alphabetic characters, or which mean nothing in the system, are used for arbitraries." Twenty-five of these are given. Taylor, improved by Harding, contains eighteen such signs. They have been strongly but truly characterised as "the curse of shorthand" in all the old systems. In a well-constructed system every facile sign that the pen can make has a meaning in subordination to the whole scheme. Throughout the book there is a want of illustrative shorthand cuts.

1882. Peachey. "Shorhand Shortened, being a combination of the best principles contained in the stenographic systems of Willis (1602), Shelton (1641), Barmby (1700), Gurney (1753), Byrom, Mavor (1789), Taylor, Rees (1795), Harding, Gawtress, Odell, Pitman, and others. Propounded by David Augustus Peachey, at Bristol, in 1858, and since exclusively used for verbatim note-taking. Anecdotal experiences of old reporters are appended. London: Thomas Murby, 32 Bouverie street, Fleet street, E.C. Northampton: A. V. Dicey, printer, Parade. 1882." 8vo., 30 pp., with appendix, tales, etc., 88 and 17 pp. 1*s.* 6*d.*

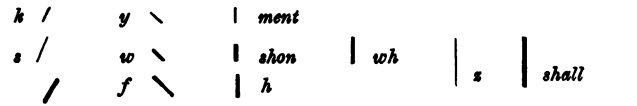
1882. Pocknell. "Legible Shorthand. An original work showing how, by the discovery of systematic and simple methods, unwritten vowels may be understood in the consonant outline; with full instructions for self-tuition; and historical notes on the origin of modern Shorthand signs, and other matters." By Edward Pocknell, Professional Shorthand Writer and Reporter; Hon. Secretary to the Shorthand Writers' Association. 12mo. Mr Pocknell's consonant alphabet is:—

TRIPLE-CHARACTER ALPHABET.



NOTE—The *dot* indicates the point from which to strike *upward letters.*

It will be seen that there are three shorthand characters for each letter, a straight stroke and two curves in the same direction. It is upon this triple arrangement that the author chiefly founds his claim for the superiority of his alphabet. With one or two exceptions, the letters represented by different sizes and thicknesses are not, as in Phonography, related in regard to sound, as in the following instances :—



The object which the author proposes to accomplish by assigning three characters to each consonant is the same as that sought by Melville Bell in his system of Shorthand, namely, to provide a method of indicating whether a consonant is preceded or followed by a vowel or vowels. But the method in which this is accomplished varies according to the *length* and the *class* of the words represented. The author has made an elaborate classification of words for this purpose, and laid down rules for each class. Class I comprises monosyllables having one consonant, and as to these the following rules are given.

(*a*) If *one* vowel precedes the consonant, write a first-curve ; *up.*

(*b*) If *two* or *more* vowels precede the consonant, write a first-curve with a tick preceding (to indicate the additional vowel or vowels) ; as, *oak.*

(*c*) If *one* vowel follows the consonant, write the stroke ; as *me.*

(*d*) If *one* or *more* vowels precede and follow the consonant, and the following vowel is a *silent* one, write the stroke with a tick before it ; as, *ode.*

(*e*) If *two* vowels follow the consonant, write the second-curve ; as, *fee.*

(*f*) If *one* or *more* vowels precede and follow the consonant, and the following vowel or vowels are *sounded*, write the second-curve with a preceding tick ; as, *aha,* *adieu.*

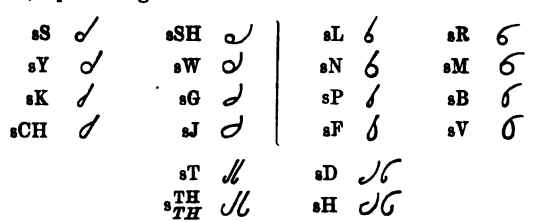
(*g*) If *three* or *more* vowels follow the consonant, write the second-curve with a tick at the end (to signify the third or succeeding vowels) ; as, *beau.*

The second class of monosyllables are words "of the form of *by*, *any*, *two*, *ebb*, *knee*, etc.

The following table shows the use of a circle, loop, or hook joined to the letter *s* in each of its forms /

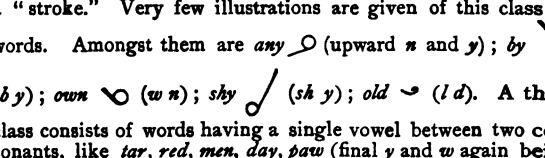
Digraphs.—The Capital Letter is the letter which is added to the stroke or curve by the *Symbol.* Illustrated by the character for *s*, representing all the *Downward Characters.*

sS	sSH	sL	sR
sY	sW	sN	sM
sK	sG	sP	sB
sCH	sJ	sF	sV
	sT	sD	
	sTH	sH	



These "symbols" are attached in the same way to ALL the letters of the alphabet, and have the like qualifications. It will be seen from the table we have quoted that a small circle attached to the *left* of a straight letter signifies *s*, a large circle *y*, a small loop *k*, and a large loop *ch*. If, however, the *same symbols* be appended to the left of a first-curve, they represent respectively *sh*, *w*, *g*, and *j*. Again, the *same symbols*, attached to the *right* of a straight letter, represent respectively *l*, *n*, *p*, *f*; and to the right of a second-curve *r*, *m*, *b*, *v*. The two hooks, large and small, mean *t* and *th* respectively after a straight letter, and *d*, and *h*, after a curve; and they may be written on either side of a "stroke." Very few illustrations are given of this class of words. Amongst them are *any* (upward *n* and *y*); *by* (*b y*); *own* (*w n*); *shy* (*sh y*); *old* (*l d*). A third class consists of words having a single vowel between two consonants, like *tar*, *red*, *men*, *day*, *paw* (final *y* and *w* again being regarded as consonants). These words are represented not by "coalescents" but by "syllabics," that is, a combination of a symbol (circle, loop, or hook) attached at the commencement of a straight letter or curve, being just the reverse of the former, as shown in the following table:—

S-s	SH-s	L-s	R-s	T-s	
Y-s	W-s	N-s	M-s	TH-s	WH-s
K-s	G-s	P-s	B-s	D-s	
CH-s	J-s	F-s	V-s	H-s	

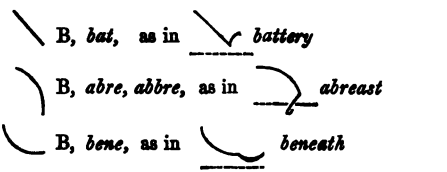


These symbols are attached at the commencement of ALL the letters in the same way, and have the same meanings. They

indicate the occurrence of a vowel (one only) between the combined letters, without showing what vowel is intended: as,

men (*mn*), *day* (*dy*), *red* (*rd*).

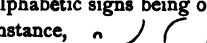
The second part of "Legible Shorthand" is occupied with additional modes of contraction; and long lists of abbreviations, running through many pages, are given to the student to commit to memory. First there is a list of more than 80 joined prefixes. The characters are shown to be prefixes by the words to which they are attached being commenced above the line instead of on the line. The rule is very awkward for the double-length characters, which, when written above the line, are apt to interfere with the words in the preceding line. This will be illustrated by the prefixes assigned to the three forms of the letter *b* (p. 38):—



Mr Pocknell's great claim is that of *legibility* arising from the more complete indication of vowel-position by consonant outline than is possible in Phonography. We readily admit that in reading shorthand there is a considerable advantage in knowing *where* the vowel occurs; and it must not be forgotten that this advantage *to a great extent* is secured by the Phonographic system of double and treble consonants, by position, and by the upward and downward forms of *l* and *r*. Mr Pocknell professes to show the vowel position *in all cases;* and the question is whether he has not paid too high a price, or made too great a sacrifice, for the attainment of this object. Is it necessary to show the vowel-place in all cases? Assuredly not. In Phonography the position of a vowel may often be inferred from the consonant outline, and where it cannot, and the outline is not of itself sufficiently explicit, a vowel can be easily dropped in by the writer.

The opinion we have formed from a careful examination of "Legible Shorthand" is, that it has but a very slender chance of becoming the system of the future.

1883. Simson. "Syllabic Shorthand: a system of brief writing by syllabic characters, based on the common alphabet, and written according to the sounds of spoken language. By James Simson, F.S.S.A., Associate of the Shorthand Society. Systematically prepared for the use of board schools, public classes, etc. A second edition of this work appeared in 1884,

and a third, entitled "Manual of Syllabic Shorthand," in 1885. The latter was published by J. Malaby, 65 Chancery lane, Holborn, W.C., and Menzies & Co., Edinburgh and Glasgow. 8vo., 28 pp., including engraved illustrations, reading exercises, etc. "This system," says the author, "partakes more of the script than the geometrical element, a great preponderance of the alphabetic signs being on the slope of the ordinary writing; for instance,  etc." The thorough blending of the script with the geometrical element tends, in his opinion, to greater facility in writing. There are no detached vowel signs; positional writing is used to but a slight extent, and that only in the first or corresponding style of the system; except in very particular words, the vowels are never written in full in the reporting style, but their position is always indicated; and there being no exceptions to the rules, which are few and simple, the whole theory may be acquired in half-a-dozen lessons of less than an hour each. "It has," Mr Simson goes on to say, "been satisfactorily tested that the system may be learned and practised with freedom in from three to six weeks, while a speed of 150 words per minute has actually been attained in reporting practice within three months." So much for the author's estimate of the merits of his own production: let us now glance at the leading principles upon which it is constructed.

The vowels *a*, *e*, and *o*, *u*, are distinguished merely by a slight difference in size. The only consonants that can be said to be paired are *d*, *t*, and *f*, *v*, the distinction between the two former being in the angle at which they are written, and in the latter the *v* curve is slightly deeper than that which represents *f*. A vowel precedes or follows a consonant according as the latter is written half-length or full-size; the consonant is thickened to indicate the addition of *r*; where the thickened curve is deepened in the case of certain letters, *l* follows; when consonants are lengthened, *s* precedes; when the lengthened signs are thickened, or, in the case of curves, deepened, *s* follows; and shortened thick signs indicate either *t* or *d* following or *r* preceding the letters which they represent. Numerous other expedients, more ingenious than practicable, are employed to indicate the presence, without writing them, of vowels and certain consonants, among which we may name the following: Normal consonants, *i.e.*, consonants of the normal or alphabet size, written above the line, indicate a consonant, generally *n*, following; half-size consonants above the line, indicate *h* or *w* preceding; thickened consonants, when written above the line, have a medial vowel indicated; and the initial letter of a syllable, when detached, indicates the entire syllable. The system, as exhibited in the "reading exercises," is unquestionably brief; and the author deserves credit for the ingenuity which he displays, especially when we take into account the fact that his

alphabetic basis is an inadequate one. Brief it unquestionably is, but we can hardly believe it possible to observe the minute distinctions necessary to secure the requisite legibility, unless when it is written with greater care and deliberation than are possible when taking a verbatim note of a rapidly-delivered speech. The work is very neatly got up, and the engraved portions are characterized by beauty and clearness.

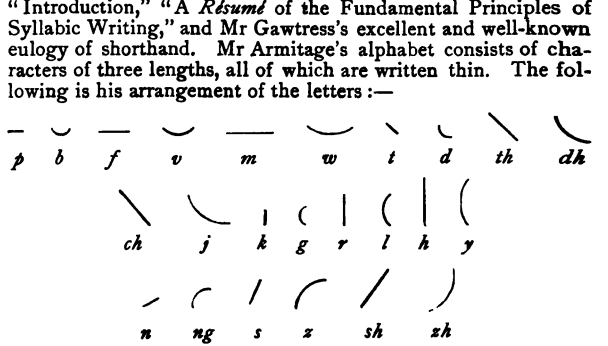
1883. Lowes. "Stenography, or shorthand writing, without a master. By John D. Lowes, twenty-two years chief reporter, *Newcastle Daily Journal*. Entered at Stationers' hall. London: Walter Scott, 14 Paternoster square, and Newcastle-upon-Tyne, and all booksellers. 1883." 22 pp., including plates. A second edition was issued in 1884. Mr Lowes, who has had a long and honorable connection with the newspaper press of the North of England, and who has enjoyed the reputation of being an accomplished and pains-taking reporter, advances no extravagant claims on behalf of his system. His apology for adding another to the many already existing systems of shorthand is that the art deserves more attention than it receives, and that he has carried it further than those from whom he received it. He does not claim to have discovered any principles which had not been laid down by his predecessors, from Dr Mavor in the last century to George Bradley in the present. Mr Bradley, whose system has already been noticed, was for many years connected with the press of the North of England, first at Sunderland, and subsequently at Newcastle. He was, says Mr Lowes, "the author of the best system I have seen, and I have seen and examined nearly a hundred." Mr Bradley, in the selection of signs for his alphabet, drew largely upon Mavor, Taylor, and other early authors, and Bradley's alphabet in turn furnishes Mr Lowes with more than half his letter signs. Other authors have also been drawn upon, from Edmond Willis downwards. Mr Lowes naturally prefers his own system to Phonography, which he says, he learned forty years ago, it being, in his opinion, less complicated, more easily acquired, and more easily written and read, and he mentions several accomplished shorthand writers who use it, including, with others, Mr T. Wemyss Reed, late of the *Leeds Mercury*. That it is superior or even equal to Phonography we by no means admit, but we readily concede that it ranks among the best of the A B C systems. Its defects are traceable to the inadequate foundation upon which it is based, and if not a symmetrical, it is at least a useful system, which is capable of being, as experience has proved, turned to good account, when used by a capable and trained writer. In a letter to the *Tyneside Echo*, 3rd November, 1883, Mr Lowes says, "The system of stenography I am publishing is my own." The alphabet of the system is Mavor's, except the eight consonants, *k*, *f*, *g*, *h*, *m*, *g*, *v*, *w*, and five of these, *k*, *f*, *m*, *v*, *w*, are Taylor's; leaving

only the three letters *g*, *h*, *q*, represented by signs furnished by Mr Lowes. The vowel signs of Mavor are changed thus,

	a	*e*	*i*	*o*	*u*
Mavor	,	,	,	·	·
Lowes	.	.	.	/	/

The work is handsomely got up, and the lithographed alphabet and specimens are characterized by neatness, clearness, and beauty.

1884. Armitage. "Syllabic Writing; or, shorthand made easy. A new system of shorthand, in which the vowels are implied, more easy to learn and more certain to read than most other systems of shorthand yet published. By M. Armitage, (postmaster of Batley,) certified teacher of shorthand for upwards of thirty-five years. Batley: printed and published by Armitage & Son. London: J. Heywood, 11 Paternoster row; G. Philips & Son, Fleet street. Liverpool: G. Philips & Son, Caxton buildings. Manchester: John Heywood, Deansgate and Ridgefield. 1884. Price 2s. 6d." 8vo., 46 pp. A popular edition was issued in 1885, 8vo., 18 pp., price 6d. Mr Armitage's work was reviewed at some length in the *Phonetic Journal*, Dec. 4, 1886, and the following description is abridged from the review then published:—Mr Armitage's work consists of forty-four pages, thirteen being occupied by a title-page, "Preface," "Introduction," "A *Résumé* of the Fundamental Principles of Syllabic Writing," and Mr Gawtress's excellent and well-known eulogy of shorthand. Mr Armitage's alphabet consists of characters of three lengths, all of which are written thin. The following is his arrangement of the letters:—



The last six characters may be written either upward or downward.

The use of an alphabet of three lengths is supported by the following very odd recommendation:—"The alphabet, when once learned does not undergo any change in size; half-length and double-length, as practised in some systems, being abolished. It is acknowledged by those who practise such systems that

great care is necessary to make those refined distinctions, and that to know when to halve and when to lengthen, or whether to write in ordinary-sized character or not, is a frequent puzzle, and requires a certain amount of extra study and care to obtain the best consonant outline suitable for quick writing, and yet to be legible." If the practice of halving and lengthening characters involves so much additional labor, why does Mr Armitage lengthen his *p* to make *f*, and his *f* to make *m*? Surely the legibility of a character is less likely to be destroyed by a mistake in its length, when, as in Phonography, the alteration in length implies the addition of a specific sound or series of sounds, than when, as in Syllabic Writing, it completely transforms one letter into another totally different.

With an alphabet of three lengths, it becomes necessary to observe differences of size with far more nicety and far more frequency than in Phonography; and with regard to straight letters, there is a very distinct loss in the power of junction. Phonographers dislike the comparatively infrequent disjunction || for *t-td*; but what would they say if they had to lift the pen between several sets of consonants, such as —— — *f* and *p*, —— —— *f* and *m*, and – —— *p* and *m*? However, the impression seems widespread among recent shorthand authors, that in an alphabet of three sizes lies the potentiality of stenographic wonders hitherto undreamed of; and Mr Armitage has in this respect only followed in the footsteps of others.

It is upon his vowels that our author especially prides himself; and he seems to have devoted a very considerable amount of thought and labor to this portion of his work. He provides a complete set of detached vowels, consisting of ticks following four directions, \ | / – and each written in three positions in relation to the consonant: an expedient well known in Phonography. But his ambition is to imply vowels without writing them, and for this purpose numerous devices are brought into use,

Vowels are indicated by the position of a character in relation to the line of writing. By the application of this principle we get \ for *eat* or *tea*; \ for *ate* or *tay*; ⌒ for *aht* or *tah*. A joined tick to straight characters implies *au*, *o*, *oo*: thus, ⌒ *tau*, ⌒ *toe*, ⌒ *too*. With curved characters, the latter vowels are shown by reversing the curve: thus, (*gee*, (*gay*, (*gah*;) *gau*,) *go*,) *goo*. Another contrivance for indicating vowels comes under our notice when we are introduced to the double and treble consonants. The small circle o is used for *r*, and the large circle O for *l*. This yields ⌒ *pr*, and ⌒ *rp*; ⌒ *pl*, and ⌒ *lp*. The circle may be written on either side of a character; but on one side it implies the *ee*, *a*, *ah* series of vowels, and on the other the *au*, *o*, *oo* series. But Mr Armitage has chosen a very perplexing mode of applying this scheme. In the case of

curved letters, he indicates the *ee*, *a*, *ah* series of vowels by writing the circle on the right or upper side of the alphabetic character, and the *au*, *o*, *oo*, series by writing it on the left or lower side of the character, whether the circle precedes or follows it. This gives, ⌒ *bear*, ⌒ *reb*, ⌒ *bore*, ⌒ *robe*. It would be easy to treat the straight letters in the same way: to do so would apparently have made the system too simple; and with no other object that we can discover, except the desire to introduce a little more complexity into an already complex system, our author decided to reverse his method as regards straight letters. Having learned that ⌒ is *pair*, and ⌒ *pore*, the student would naturally suppose that ⌒ would be *rep* and ⌒ *rope*. But he has to learn that ⌒ is *rep*, and ⌒ *rope!* A more confusing arrangement, or one more likely to induce that "mental hesitation" of which we sometimes hear, could hardly have been chosen. To the unpractised writer this mode of making the position of a circle indicate a vowel, may seem attractive: but every shorthand writer of experience will see in it a source of danger. When we add that vowels are also represented by joined ticks, written initially, medially and terminally, as ⌒ *offer*, ⌒ *free*, ⌒ *freely;* and by the intersection of one consonant by another as ⌒ *mock;* and that notwithstanding these multifarious contrivances, with their great absorption of stenographic material spent over doing something that is wanted in the case of about three per cent of the words written, it still remains needful in some instances to use the detached vowels, our readers will see in what way the boast on the title-page, that this system is "more easy to learn than most others," is justified.

But we have mentioned a few only of the sources of perplexity which this system presents. On page 26 we read that "in consequence of the letters *t* and *d* frequently occurring at the beginning and end of words, a brief mode of representing them is provided by an hook (*sic*)." The learner is now furnished with rules for using the hook so as to indicate vowels. A large hook at the end of a word indicates *ted*. Any letter may be thickened to add *t* or *d:* thus, / *n*, / *nt* or *nd;* so that // may be either *intend* or *indent*. It would have been easy to make the hook represent *t* and the thickening represent *d*, or *vice versa:* but Mr Armitage, as usual, adopted a method that could hardly fail to produce uncertainty. How is a writer to tell whether) means *toll* or *dole*, or whether ⌒ stands for *tome* or *dome;* or whether ⌒ is intended for *maid* or *mate?*

A large initial hook is supplied for *w;* additional characters are furnished for *m*, *mp*, and *x;* loops are made to do duty for *tr*, *thr*, *dr*, *thl*, *tl*, and *dl;* large and small dots are used for various purposes; 200 logograms and contractions, and sixty

prefixes and affixes are provided; among the prefixes are characters for *kind*, *land*, *manu*, *noncon*, *pre-con*, *church*, *child*; and among the affixes are characters for *chester* and *hand*.

On what principle some of the characters have been selected for the services to which they are put, we cannot say. But having learned that / becomes by thickening (thus /) *nt* or *nd*, we were surprised to ffnd it used as an affix for *ize*, as in *galvanize*. We experienced some astonishment, too, when we saw one character only allotted to *pect* and *port*, which would enable a writer to revel in a glorious uncertainty, while engaged in transcribing, as to whether a certain outline meant *expect* or *export*.

Here are a few of Mr Armitage's characters, written with the aid of his prefixes and affixes: *selfish*, *ungodly*, *superintend*, *superintendent*, *childish*, *shorthand*. These outlines are produced by a system which claims to possess "the most readily made junctions."

That the system is ingenious we are not disposed to deny: but of its practicability we entertain grave doubts. The instances in which it is really necessary to write or indicate vowels are not sufficiently numerous to warrant the varied stenographic contrivances indulged in by Mr Armitage for securing that one object; and though great ingenuity has undoubtedly been expended by him for the purpose of indicating the vowels, our opinion is that on this point he has quite gone astray.

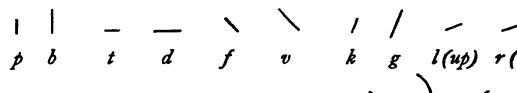
In conclusion, we cannot help remarking that his terminology is peculiar. He describes *k*, *g*, *r*, *h*, *l* and *y* as *gutteral sonnds*; and he talks constantly of "*diagraphs* and *triagraphs*."

1884. North. In September, 1884, Mr W. S. North, of Bradford, Yorks., published a sixpenny edition of Gurney under the following title: "Popular Edition of Gurney's Shorthand (revised and improved). The only system officially used in the two Houses of Parliament. By W. S. North, professional shorthand writer. Can be learned in a week, and written with ease and rapidity in three months." 8vo., 16 pp. The "improvements" are, so far as our examination has gone, neither numerous nor important.

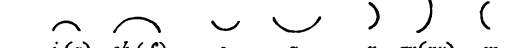
1884. Sloan. The earliest edition of Mr Sloan's English adaptation of the French system bearing the name of M. Duployé before us is inscribed the fifth, and the title-page runs as under: "The Sloan-Duployan Phonographic Instructor. The simplest, most legible, and briefest system of shorthand in the world. Published by J. M. Sloan, of the Institute Stenographique des Deux Mondes of Paris: president of the Sloan-Duployan Phonetic Society. Fifth edition. London. 1884." Small 8vo., 32 pp. There have been several subsequent issues of the work, which for a time engrossed no little attention on the part of

shorthand writers and others who interest themselves in the development and progress of the art. This was not due to the fact of the system possessing any special merits of its own, but to the extravagant claims advanced on its behalf. One of the earlier editions was reviewed at considerable length by Mr T. A. Reed in the *Phonetic Journal* for May 5th and 12th, 1883, and a further review, dealing more particularly with the fifth edition, was published in three successive issues of the same publication in January, 1885. The following description of the system is abridged from the former. The alphabet is as follows :—

CONSONANTS.



VOWELS.



It will be seen that the consonants run in pairs, as in Phonography, the distinction between the two letters in each pair being made by a difference not in thickness, but in length. The curved letters representing *j*, *ch*, *s*, *z*, *n*, *gn*, *m*, are called respectively large and very large semi-circles. The signs for *é*, *i*, are designated small semi-circles; those representing *eu*, *u*, large quarter-circles; and the nasals *an*, *on*, *in*, *un*, small quarter-circles. The alphabet is said to represent the twenty-eight sounds in the French language, and the student is instructed to write strictly according to sound and not according to the ordinary spelling. My chief objection to the alphabet relates to the insufficient representation of the vowels. The three vowels *a*, *o*, *ou* (*oo*), have each a separate sign, ∘ o O; but *é* and *i* (two perfectly distinct sounds (have only one sign between them, namely, a small semicircle written in either of the directions shown in the alphabet; *eu* and *u*, in like manner, have but a single sign, namely, a large quarter-circle written in either of the directions indicated; while the *four* very different nasal sounds *an*, *on*, *in*, *un*, are similarly restricted to one character, a small quarter-circle. The sounds *é* and *i* are as unlike in French as *ā* (*ɛ*) and *ē* (*i*) in English; and the nasal vowels are not mere slight variations to be disregarded in a practical alphabet, but separate sounds easily distinguishable by the most uncultivated ear, and as much entitled to separate representation as either *a*, *o*, or *ou*. With re-

gard to the signs employed for the last-mentioned sounds, a small, a large, and a very large circle, I have only to observe that the stenographer must be extremely skilful and accurate who, when writing at any speed, can preserve the distinction between the three sizes. Indeed M. Duployé seems to recognize this difficulty, for he tells us (p. 17) that ordinarily two sizes are sufficient, the small circle for *a*, and the large for *o* and *ou*, because the context will always determine which of the last two letters must be read. The result of this arrangement is that there is absolutely *only one vowel*, *a*, that has the privilege of an exclusive representative. It is highly probable that in many cases, perhaps in most, the context would enable the reader to decide between the conflicting claims of several sounds; but a constant reference to the context in *fully written words* is, to say the least, an objectionable feature in any system of shorthand. To assign only one letter to two or three sounds, and at the same time to provide certain other sounds with three or four letters each, is a distribution of stenographic material which hardly commends itself to acceptance either on theoretical or practical grounds. I have not overlooked the fact that a special method is devised for distinguishing in certain cases some of the sounds which are thus grouped under a single sign. My complaint is that the distinction is not made in the ordinary alphabet, and that the student is instructed that in the body of words (*dans le corps des mots*) it is wholly unnecessary.

The great and special merit which is claimed for the Duployan alphabet is its simplicity, and I do not deny that it possesses that characteristic. In truth, it is too simple. Like most of the ordinary English stenographic alphabets, it provides only for single letters, making no provision for groups of letters such as those which form so distinguishing a feature of the phonographic alphabet, enabling the writer to compress into one or two easy strokes all the consonants of long and otherwise difficult words, The true test of a system of shorthand is its brevity and legibility, and if these are increased by a little complication in structure, the advantage is cheaply purchased, and no sensible person will begrude the price.

My objection to the Duployan system is not confined to the baldness and "simplicity" of its alphabet; it applies equally to the manner in which the letters are combined to form words. Its ruling principle, "avoid angles," which is everywhere enforced, is radically erroneous. In the effort to form what the author calls "monograms" the letters often run into one another in such a way as to render it difficult if not impossible to tell where one ends and the other begins. I select one or two examples from the very first table of joinings. The word *père* is composed of three letters { *p*...*è* . *re*, and are joined thus:

Ville is written with the letters { *v. i...le* thus jointed :

Heureux, { *eu...r...eu* =

Hauteur, { *o...t...eu...r* =

Pendule, { *p...en...d...u...le* =

Let any practical shorthand writer examine these symbols separately, and then observe the manner in which they are united. For myself, so far from appreciating the vaunted absence of angles, I look upon these outlines with amazement, and am thankful that it has not fallen to my daily lot to have to analyse these *ad libitum* flourishes. In truth, there is nothing which gives so much character and distinctness to an outline as a good sharp angle, and nothing so puzzling to the reader as a series of sinuosities in which the letters are so anastomosed or blended that it is impossible, according to the old phrase, to "tell tother from which." There are, no doubt, some joinings without angles to which no objection can be reasonably offered. When, for example, a curved letter runs into its opposite curve, as the combination is at once easy and legible; but assuredly the same cannot be said of such a combination as , composed of , which, in rapid writing, would be undistinguishable from ; or of , composed of , which it needs an accomplished penman, even when writing slowly, to distinguish from

The system unquestionably presents some easy junctions of vowels and consonants, which, especially in the case of monosyllables and short words containing several vowels, are at once convenient and legible, as *château*, composed of , *nouveau*, composed of To my mind, this class of words is better dealt with than any other. The use of the circle for certain vowels enables many short words, in which some vowel representation is absolutely necessary, to be easily and briefly written without lifting the pen; and as the proportion of vowels to consonants is much larger in French than in English (I am speaking of the sound, not of the spelling) there is a special fitness in such an arrangement. This, however, does not remove the objection I have already mentioned to giving three sizes to the circle, and assigning two or more vowels to a single symbol.

These are the chief features of M. Duployé's method as ap-

plied to the representation of French. It is, as I have said, extensively taught and energetically advocated throughout France, but I am not aware that it is largely used by professional reporters. I have had the curiosity to look at the list of the official reporters in the French Senate and Chamber of Deputies, and I find that only one of them writes Duployé. The method has been many years in use, and, notwithstanding the conservative element which is generally strong in official quarters, it seems strange that a system possessing, according to its advocates, such conspicuous merits, should not have found more favor among the highest class of professional stenographers.

I now turn to Mr J. M. Sloan's adaptation of the Duployan system to English. The alphabet is nearly the same as that given above. *Th* is represented by ⸗ (two marks for a common single sound, and no distinction is made between the two sounds of *th*). *S* and *z* are represented by ◡ (again no distinction between two sounds). ◠ represents *sh* and *zh* (the same defect). ⌒ is the symbol for *ch* as in *chair*. Its brother *j* is left out in the cold, but a foot-note is good enough to inform us that "*j* as in *joke, germ*, etc., may be written like *g* ⟋ as in *go*." *Ng* is expressed appropriately enough by) the French sign for *gne*. The vowels are thus arranged :—

∘	as in	*lad, cap, bag, sad.*
o	,,	*fault, all, fought, odd.*
O	,,	*home, boat, foe, so.*
∅	,,	*book, suit, flute, put.*
⟋	,,	*water, wood, warble, we.*
⟍	,,	*up, but, dirt, third.*
ᵛ	,,	*fate, weight, straight.*
ᵕ	,,	*see, seat, even.*
ᵕ	,,	*mei, get, lit, fit, it.*

There is no sign for *y*, not even in a foot-note; but it appears from the illustrations that it is represented by ◡ which stands for *ĭ* and *ĕ*, indifferently; *ŭ* is deemed unworthy of any alphabetical consideration, but the exercises show that *ŏŏ* may be employed for its representation, thus "human" is written *h, oo, m, an*. The aspirate *h* (of course not needed in French, being always silent) is represented, as in Phonography, by an additional dot, but there is no stroke character for it which can be joined to other letters. *Ow* is relegated to a foot-note, and may be written like *ah* (o), but placed on the contrary side of the letters to which it is united. Following the French spelling (not the pronunciation) the little quarter-circles are thus used :—

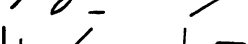
on or *un* ◜ *an* or *en* ◞

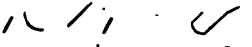
The vicious French example is here followed of representing two distinct syllables by the same sign: indeed as *ĕ* and *ĭ* are written with the same character, *in* is classed with *en* (so a foot-note tells us) and therefore has really three significations, *an*, *en*, *in*. And to make matters still less precise, the same note tells us that the two letters ⌒ ⌐ may not only represent *on*, *un*, *an*, *en*, *in*, but (before *p*, *b*) *om*, *um*, *am*, *em*, *im*!

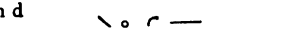
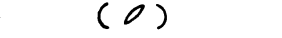
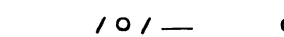
The alphabet professes to be phonetic; the system is styled "phonographic," and the first rule for writing is, "Write the *sounds* contained in a word instead of the *letters*." Yet there is no distinction between the two vowels in *all* and *odd*, between the three vowels in *moon*, *book*, and *suit*, or between the two in *pet* and *pit*. Further, there is no consonant *j*, or *zh*, and no distinction between the two sounds of *th*, or between *s* and *z*. Phonetic truly! At least four vowels and as many consonants have no distinct representatives, but are assigned to symbols which do duty for other sounds.

Again, following the French example, the student is directed to "avoid angles by tracing the vowels in every possible direction." What is meant, no doubt, is "in *any* direction." Thus the vowel signs ◡ ◡̇ ◡̣ may be written in either of the following ways ⌣⌣⌢ in order to secure a flowing junction without angles. The manner in which the letters are united will be best shown by a few examples taken from the writing exercises:—

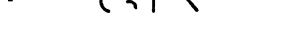
go,	g o	/ o	
back,	b ah k	| /	
bog,		| o /	
book,	b oo k	| o /	
root,	r oo t	/ o _	
bird,	b uh r d	| ◡ / _	
curl,	k uh r l	/ ◡ / /	
crib,	k r i b	/ / ◡ |	
decay,	d ĕ k ā	_ ◡ / ◡̣	
make,	m ā k	(◡ /	





intelligence,	in t l i g en s	
found,	f ah un d	
moon,	m oo n	
cold,	k o l d	
member,	m em b r	

In some cases, I observe, awkward forms are avoided in the Duployan system by the use of letters which represent sounds other than those actually occuring in the words. Thus, words coutaining the sound *ŭ* are written with *au*, because the sign for the latter o is more easily joined than the sign for the former, \

Accordingly we find *mother* written *m au th r* 

The only principle of abbreviation applied to the consonants is the representation of *r* by thickening the letter to which it is attached. As compared with the ample provision made in Phonography for double and treble letters, so useful for the abbreviation of long words, the system is bald in the extreme. There is, indeed, a general direction to the student to "suppress all signs not absolutely necssary to the clear comprehension of the word;" but a rule of this delightfully vague character will be of very little practical service. The "clear comprehension" will depend very much upon the writer, and the suppression will vary accordingly.

Since writing the foregoing criticism of M. Duployé's system of French Shorthand adapted to the writing of the English language by Mr J. M. Sloan I have had the advantage of reading a supplementary work just issued by him, entitled, "Reporters' Rules and Abbreviations," in which the author shows how the Duployan method can be contracted for reporting purposes "without puzzling even the youngest learner." I propose to refer briefly to the principal abbreviations recommended to the use of the student who desires to report speeches. The first of these is given in the "Instructor." It is called "The *R* rule," and I quote it entire, simply premising that "shading" means "thickening:"—

"Shading adds *r* to the lines (consonants), and prefixes it to the curves (consonants), thus: *b* shaded, *ĕ*, and *d*, would mean *bread; t* shaded, *ā*, and *d*, would mean *trade; ah*, *m* shaded, and *ĭ*, would mean *army; ŏ* and *n* shaded would mean *earn*, etc., etc. But should nothing, or should another consonant, come after the shaded *line*, shading adds *r* along with the *vowel sound;* and

should nothing, or should another consonant come after the shaded *curve*, shading prefixes *r* along with the vowel sound, thus: *ah*, *f* shaded, and *d*, would mean *afford*; *k* shaded, and *t*, would mean *cart* or *court*, according to the context; *s* shaded, *ŏ* and *k*, would mean *respect*; *s* shaded, *t* shaded, *ă* and *n*, would mean *restraint*, etc., etc. *R* follows *ah*, *au*, *o*, whenever these vowels are placed inside an angle or outside a curve that precedes them."

Not a single shorthand character is given to illustrate the rule, and the reader is left to apply it himself as best he can. I am not sure that I quite understand the rather clumsy presentation of the rule; but its general meaning seems to be that the thickening of a consonant indicates *r*, but the additional *r precedes* or *follows* the thickened consonant according as the latter is represented by a curve or a straight line.

This second volume, intended for advanced students, begins with the following "general remark:"—"In order to shorten words, it is allowable to take approximate sounds, when they do not interfere with legibility." If I were disposed to criticise mere verbal peculiarities, I might ask how is one to "take" a sound, or how sounds can possibly interfere with legibility? The meaning probably is that approximate sounds may be represented when their forms are not likely to clash. The principle is exemplified in the "Instructor," where, as I have shown, the *o* in *mother*, *come*, etc., is represented by *ŏ* instead of *ŭ*, because the former is more easily written. A few other illustrations are given for the reporter, who is instructed to write *en* for *ain* and *ing*, etc., and is then informed that "the student can easily use his own discretion when, and when not, to use approximate sounds." Nothing can be more vague and unsatisfactory than a general direction of this sort. I consider the principle a very dangerous one, and think that the student would best use his "discretion" by leaving it alone. Several of the alphabetic characters represent two or more sounds, and if to those are added other "approximate" sounds, the result can only be "confusion worse confounded."

The next "general remark" is that the curved letters *m* and *s* may be doubled by making the curve larger. (Further on, however, the double sized *m* is said to represent *d*, *m*.) Then follows a singular direction as to proper names: as "they cannot be abbreviated in the usual manner (because the context does not aid), the beginning of the word need only be written, and a waved line drawn underneath." The illustrations of this rule are three in number, namely *Ireland*, represented by the shorthand letters, *i*, *r*; *Scotland*, by *s*, *k*, *t*; *England*, by *en*, *g*, with a waved line underneath. This is another dangerous rule, which may lead the student, whatever the nature of his "discretion," into many a pitfall. The notion of expressing a proper

name by its first syllable is simply absurd. I find that under one syllable (*Man*) there are no fewer than 128 places, and the pupil would want a good deal of "discretion" to tell which was intended if he adopted the Duployan method. The same objectionable vagueness characterizes many of the other rules of abbreviation.

Finally, it appears to me that a system which does not provide alphabetic characters for all the vowels and consonants in the language; which contents itself with representing not actual, but "approximate" sounds; which does not always indicate the order in which the characters should be read; which recommends the frequent omission of consonants and syllables at the "discretion" of the young shorthand student; which avoids angles, and introduces three slopes between the perpendicular and the horizontal, is not likely to meet with general acceptance. I do not say that it is impossible to report with it. I have known good reporters who have used the worst systems. A skilful and intelligent writer will make the best of a bad instrument. But when a system having all the merits of Phonography is available, the student who desires to learn shorthand for effective work will be very unwise if he adopts in its stead a method like Duployé's, which is incomplete in its foundation, and vague and uncertain in its general structure.

1885. Baily. "The Short-hand of the Future. Baily's Facile Short-hand Tutor, being an improved system of stenographic writing, of great simplicity, which may be easily acquired, and rapidly written. A complete mastery of this system can be acquired by a month's study of one hour per day." London: Hamilton, Adams and Co., 32 Paternoster row, E.C. 1885. Price 1s. 8vo., 24 pp. The author says in his preface: "In this system I have made it a point to admit nothing which would not be of practical value to the learner, and nothing which would but tend to divert his attention and retard his progress. No attempt at a phonetic classification of the letters has been attempted, and the consonants, both of light and heavy sound, have been made to assume light characters. This, in the eyes of phonographers, may seem an outrage to scientific form and public sentiment. Be that as it may, nothing could exceed the simplicity of the arrangement here adopted. A distinct and convenient form has been given to each letter, and these forms have been chosen only after a considerable amount of experience has shown their practicability." An examination of the system will show whether the claim to simplicity is or is not a well founded one. The following are the consonants:—

b *d* *f* *g* *h* *j* *k* *l* *m* *n*

p r s t v w y z

Signs are also given for *kw*, *tw*, and *mp* or *mb*. The characters for *r*, *l*, *n*, and *s*, may be written either upwards or downwards. The thick or heavy sound of *th* is "differentiated" from the light or thin sound by the former being written on the line and the latter being written above the line. How this is to be accomplished when the sounds occur at the end of words, does not appear. As pupils are directed to write all words phonetically, and in particular to omit "all silent and redundant letters," it seems that in the good time coming, shorthand writers will make no distinction between the consonant outlines of *wreath* and *wreathe*, and will be compelled to insert vowels to distinguish *lath* from *lathe*, *breath* from *breathe*, etc. *Zh* has no alphabetic representative; and *g* (gay) and *j* (jay) it will be observed have only one character between them. The reason is, as our author tells us, that they are "often sounded alike." The vowels and diphthongs are thus represented:—

a e i o u oo ei (ī)

oi ou io, eo ea ye wĭ

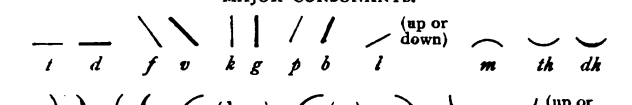
The circle is employed, as in Phonography, as an alternative character for *s*, and in that capacity is used initially, medially, and finally. Various other unmistakeable traces of Phonography are visible. Thus, among the logograms is o for *is*, | for *it*, and ' for *on*. *Notwithstanding* is written by *n* with *t* struck through it; and *con*, though sometimes written with a tick instead of a dot, is medially represented by disjoining the first syllable: whence it comes to pass that 6 is actually the outline for *reconcile*.

But the great feature of the system is to be seen in what the author terms "Coalescent forms.") *b* is modified to represent additional letters as follows:) *bn*,) *bns*,) *bnt*,) *br*,) *brs*,) *brt*,) *brns*,) *brnt*, *brnd*,) *bt*,) *bd*,) *btr*, *bdr*, *bthr*,) *bl*.

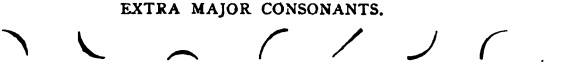
"The system of the future will," says Mr Baily, "speedily reveal its own merits." Possibly it may, but so far we fail to distinguish them, and meanwhile we shall have to content ourselves with the shorthand of the present.

1885. Digamma. "Audeography: the New Shorthand; or the art of registering on delivery the utterances of the human voice. By Digamma. Lithographed from manuscript. Price half-a-crown. London: Bemrose & Sons, 23 Old Bailey, and Derby." 4to., 112 pp., lithographed. The following notice of this system is abridged from a review by Mr T. A. Reed, published in the *Phonetic Journal* for 7 November, 1885. The consonant alphabet is as follows:—

MAJOR CONSONANTS.



EXTRA MAJOR CONSONANTS.



The "major" consonants, by being written at full length, are understood to be *followed* by a vowel. In the "extra major" compound consonants an *intermediate* vowel is understood, as in *net*, *let*, etc.

There are also "minor" consonants which are, for the most part, the same as the major, but are written half-sized to indicate a *preceding* vowel. And finally, there are "minim" consonants, written still smaller, to indicate that there is *no vowel* either before or after, as — — *t*, *d*, in *trust*, *draw*; || *k*, *g*, in *clay*, *glass*.

The following are the vowels:—

⌒		*ĕw* (= *ŭ*, *ŏŏ*)	as in *cut*, *foot*.
⌒		*ēw* (= *ōō*)	„ *food*.
◡		*ĕy* (= *ĭ*)	„ *fit*.
◡		*ēy* (= *ī*)	„ *fight*, *boy*.
◡	(down)	*ĕh* (= *ă*)	„ *pat*.
◡	„	*ēh* (= *ā*)	„ *fate*.
◡	(up)	*ŏh* (= *ŏ*)	„ *hot*.
◡	„	*ōh* (= *ō*)	„ *vote*.

Some of the consonants, it will be seen, run in pairs, as in Phonography. The reader, however, will look in vain for *ch*, *j*, but he may discover further on that ((*sh*, *zh*, have to bear the additional burden of representing those letters. The consonant *ng* is also "conspicuous by its absence."

Another peculiarity will be observed in some of the "extra major" consonants, namely, the thickening of the stroke at the end only, thus (up) *nt*, *nd*; (down) *rp*, *rb*; (up) *lt*, *ld*. Notwithstanding the elaborate directions which Digamma gives for holding the pen, I cannot understand how a penman, however skilful, is to thicken an upward at the end when writing freely and rapidly. I have seen these upstrokes of two thicknesses in some other systems of shorthand, but have never known them used in practice.

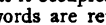
The chief feature, however, on which the author congratulates himself and his students is the use of three sizes for his consonants, to show whether the vowel precedes or follows, or whether there is no vowel either before or after.

As to the vowels themselves the arrangement is most peculiar, and it is difficult to discover on what principle it is based. In the first place, the two very distinct vowel sounds in *cut*, *foot*, have only one character between them. The sounds in *fit*, *fight*, are classed as a pair among the simple vowels, though the latter is a diphthong; and a similar arrangement (following the common spelling) is made in the pairing of the vowels in *pat*, *pate*; and *hot*, *vote*. Moreover, the long *ī* is made to do duty for *oi* as in *boy*, so that *toy*, *tie*; *boy*, *buy*; *coin*, *kine*; *boil*, *bile*, etc., would be written alike; and so with many other words of the same kind. But worse remains. There are absolutely no separate signs provided for the common simple vowels *ē*, *au*, and *oo*, which are relegated to the list of diphthongs. The only symbol that I can find for *ē* is a sort of horse-shoe thickened at the top, ⌒; this, however, is not strictly *ē*, but *ēer*, as in *hear*. In like manner *ah* has no representative but ∪ (another horse-shoe, not thickened), which, however is given as the symbol for *ar*, as in *car*. *Au* again, comes under the sign ⊂ which is set down for *or*.

Both the single vowels and the diphthongs are intended to be joined to the consonants, and the result is often a stupendous combination of awkward strokes, at which most shorthand writers would stand aghast. Like other vowel-positionists, Digamma manifests in most cases an utter indifference as to what a vowel is if only its position in a word is made clear. Thus, having described his mode of *indicating* the vowel *ē* by writing the word in which it occurs through or under the line, he adds, "There are thousands of words where this implied *e* will pass muster for almost anything in the vowel or diphthongal forms; thus, *ĕbĕv* naturally resolves itself into *above*; *bĕfē* into *before*; and *endes* into *industry*" (p. 16).

A number of abbreviating devices are given which, I think, will not generally commend themselves to the practical reporter. A short dash through a consonant indicates in certain cases a

repetition of that consonant, an intermediate vowel being understood, as *dead*, *none.* "Another form of repetition is where a whole syllable of more than one consonant is repeated, in which a bold dash is made through the two originals, thus *retreat*, *fulfil*, *territory.*" (p. 31.) In most of these cases the word might be written just as quickly with all the consonants as with the abbreviated outline, the only advantage of which is that it occupies a little less space.

"Again, where words are repeated, or where a colloquial antithesis occurs, a bold dash is made immediately after the first word, the dash at the same time passing completely through the line; thus *come come*, *backwards and forwards.*" (p. 31.) Here again is a good chance of ambiguity arising. The "bold dash" represents not only a repetition, which is legitimate enough, and I may say common enough, but what the author calls a "colloquial antithesis," and these might easily clash with one another. "When several words have to be repeated, the same bold dash through the line is to be made, and a cross placed beneath the first and last of the words to be repeated; thus,  *It is not worth my while, I say emphatically it is not worth my while.*" (p. 32.)

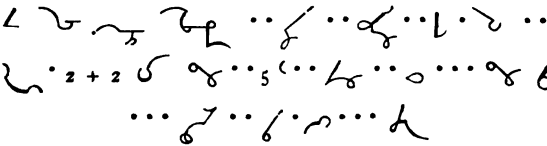
But the grand discovery of Audeography is "the device positional." This in brief is the device. "Body-words"—that is, the main or significant words of a sentence, are to be written on the line; and the subsidiary or insignificant words are to be written in the spaces between the lines. One advantage claimed for this is that when a word is written on the line it is known to be an important word, and when a character is written in the interlinear spaces it is known to be mere padding. But the interlinear space is still further utilized; it is actually sub-divided into three spaces for the location of the subordinate words according to the vowels they contain. The upper of these three divisions is "devoted exclusively to monosyllables containing an emphatic *a* vowel; the middle to those with the *e* vowel . . . and the bottom division to the *i*, *o*, or *u* vowels." (p. 40.) Thus we have the words *as*, *is*, *us*; *may*, *me*, *my*, etc—three positions above the line.

In addition to a long list of grammalogues or "letter-words," the author gives a number of "arbitrary signs," more or less emblematical in their character, thus following a favorite device of some old authors, but rarely seen in modern shorthand works.

Another form of abbreviation is the use of capital longhand letters for "stereotyped expressions of a preliminary, superfluous, emphatic, or apologetic character." I can only give a few speci-

mens of the marvelous power of expression attributed to these single letters. "A. After taking all the circumstances of the case into consideration, I can arrive at no other conclusion than that, etc. B. Before discussing the subject any further I may be allowed to remind you that, etc. D. Whatever else may be the result you may Depend upon it that, etc." Nearly all the letters of the alphabet are thus utilized with results equally astounding.

But I have not even yet reached the final stage of Audeographic development. The latest suggestion, which nearly takes one's breath away, is this: "The furthest stage to which it is possible to arrive in shorthand reporting, is when the student becomes so familiarized with the positions of the hosts of subordinate words that have their beginnings and their endings strictly between the lines—and which under no circumstances are allowed to impinge upon the line—that he is enabled by the context to omit many of them altogether, and to substitute for them a similar number of dots following each other in line" (p. 82). Here is a specimen from p. 84 which will at once show the working of the dots, and give some idea of the general appearance of Audeographic writing:—



I append a translation, giving in italics the words represented by the dots, and placing a hyphen between the "body words" that are joined:—"But without committing-Her Majesty's-Government *to that* proposition *as an* abstract-question *he would* go *so* far *as to* assume *that* 2 and 2 are-not sufficient *to make* 5. Which *with the* permission *of the* House *will be a* sufficient basis *for all the* operations *that I* propose *to* enter *into during the* present-year."

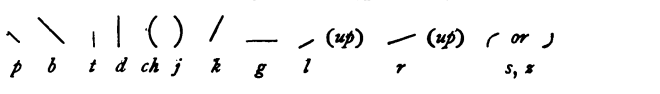
There are some other objectionable features in Audeography which might be pointed out, but I think I have indicated enough to show what kind of answer should be given to the interesting question with which the author concludes his preface: "Shall I live to see Audeography adopted in every Anglo-Saxon speaking community as infinitely superior to every other system of shorthand in existence?" No; it will not even "pass muster."

1885. Barter. "The Manual of A B C Shorthand. By J. Barter, F.S.Sc. London: Simpkin & Marshall. Price 6d. 1885." "The Self-Instructor in A B C Shorthand, for colleges, schools, and private study. By John Barter, fellow of the Short-

hand Society, shorthand master in University College, London (school); the North London Collegiate School, Bruce Castle, Tottenham; the Polytechnic, Regent street, etc., etc.; examiner in shorthand to the East London Council for the Extension of University Education; author of Barter's School Copies, etc. The standard system of the great public schools. The best, briefest, and most easily acquired in the world. Entered at Stationers' hall. London: Allman & Son, 67 New Oxford street; Burns & Oates, Paternoster row and Orchard street, W.; The Polytechnic, 309 Regent street; and all booksellers. Price 1s. 6d." 12mo., 48 pp., with a portrait of the author. Mr Barter has also published an "A B C Shorthand Reporter," and other works intended to extend the knowledge of and facilitate progress in his system. In August, 1885, a review of Mr Barter's "Self-Instructor," from the pen of Mr Geo. Carl Märes, appeared in the *Phonetic Journal*, and the subjoined description is abridged from that notice:—

Mr Barter divides his book into two parts, the first treating of straight lines, and the second of curves. For the sake of convenience we will here submit Mr Barter's

COMPLETE SHORTHAND ALPHABET.



We see from this that the "*Complete* Shorthand Alphabet" contains only five signs for sixteen vowel sounds; makes no distinction between *s* and *z*, *sh* and *zh*, *th* and *dh*; and writes *wh* by *w*. There is not much "pairing" in the system; in fact, the long stroke is sometimes the representative of an entirely different sound from that represented by the short stroke. For instance, — *th*, —— *g*, / *sh* or *zh*, / *k*. But perhaps the most flagrant example is to be found in

n, *m*, *mp*, *ng*

instead of *n*, *ng*, *m*, *mp*

or better still *m*, *mp*, *n*, *ng*.

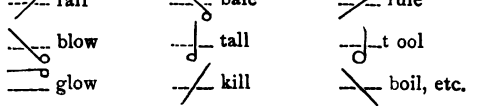
The characters, when paired, are paired by length. The object of this is, doubtless, in order to thicken for *r*. To write

| *t*, | *tr*, | *d*, | *dr*, is undoubtedly briefer than | *t*, | *tr*, | *d*, | *dr*; but on the other hand to be able to write | *t*, | *tt*, | *d*, | *dd*, is very much preferable, while | *trt*, | *drd*, is much better still. Besides, it is certainly a more logical proceeding to thicken for a heavy or thick sound than to lengthen.

"When the sound of *a* commences a word, place the vowel *before* the consonant, as ∧ *ape*, but in the case of *ah*, *aw*, it is placed *after*, as P *ought*." After this we learn that "the long sound of *a*, or in fact of any vowel, is distinguished by a heavy dot; its short sound being distinguished by a light dot, when necessary."

When a word ends with the sound of *any* of the previous vowels, the circular sign is placed *after* the consonant, as ◡ *pay*, ◡ *paw*, ◡ *pa*, ◟ *caw*. It will thus be seen that in P *ought* and ◡ *pau*, the vowel sign ○ is placed *after* the consonant. In words of one syllable, when a long vowel sign intervenes between the primary consonant and the *r* added by thickening, the shorthand vowel is placed *before* the thickened consonant; as ◡ *pare* to distinguish it from *pray*; also in such words as ◡ *drake*, ◟ *dark*. I here quote the author's own examples, but surely the long *a* is in *drake*, not in *dark*, and the signs should be ◡ *dark*, ◟ ("with the vowel before") *drake*. But immediately after this we are told that the short vowel need not be indicated, and in practice the consonants may be connected by the vowels as is most convenient. Thus, after learning three methods of vocalization, namely, by the dot, the position, and the omission of short vowels, we are told that the whole structure is sacrificed on the altar of convenience.

In addition to the "R rule," there is another which tells us that lengthening a character adds *l*. In this case the part added to the character falls below the line, (except in ⌒ *r*, ⌒ *l*, which are *commenced* below the line). There is, we are told, no sound of *thl*. The rule is not very extensive, for short letters must only be prolonged when they can cross the line; as ⌒ *play*. Hence its use entirely depends on other signs. Some examples of lengthening are,



The principle does not apply to — *th*, ⌒ *n*, ⌣ *m*. A long thickened character takes the *r* after *l*, as *buckler;* and when a vowel comes between *l* and *r*, it is written *before* the consonant, as *Blair.*

The next principle is to denote the omission of final *t* or *d* by raising all that precedes it above the line, as,

l e n *t* by position = *lent.*

m o v *d* „ = *moved.*

r e n *t* „ = *rent.*

But the implied *t* or *d* is read before final ⌒ ⌣ *s*. Here again the application of the rule is limited. "This principle is only applied to words of one or two syllables. If in any word the consonant combination will not admit of being written above the line, the stroke *t* or *d* can be used."

Another rule is, that ⌒ *n* can be written very small as *pen.* This would be no advantage to the writer.

The only remaining principle is called "the joining principle." Here may be noticed several fairly good and moderately brief phrases. Another means of representing *shon* is provided; namely, by *sh;* as, *national*, and *d* after *sh* is shown by disjoining the *sh.*

On the last page is the Lord's Prayer in "A B C Shorthand, 1885;" in Phonetic Shorthand, Isaac Pitman, 1857 (!); in Everett's system, 1883; and in Sloan-Duployan, 1883. Vowels are inserted in the specimen of Phonography to the number of sixteen; the most common phrases in the system, *for ever and ever, in heaven, which art*, etc., are discarded, and, as a result, it is represented to be less brief. The analysis of the Lord's Prayer may be instructive.

System.	Inflections.	Lifts.	Efforts.	Effective result in words per minute.	No. of grammalogues.	Average time in which the system can be learned.
A B C Shorthand	74	35	109	170	9	6 months
Phonography	76	36	112	168	19	2 years
Everett's	110	53	163	110	8	6 months
Sloan-Duployan	87	55	142	130	16	1 year

"The Lord's Prayer being rather too favorable a specimen, at least ten per cent must be deducted from the speed of each system."

1885. Ellis M. J. "Miss M. J. Ellis, of Bull and Mouth street, London, has," says Mr Märes (*Phonetic Journal*, 22 Aug., 1885,) "published a system of shorthand, which is described in the preface as being the Duployan system, pure and simple. If this is so, then our contempt for the original is even increased, for a greater scrawl could not well be imagined. Very few alterations in the alphabet of Sloan are made, and the ridiculous doctrine of "no angles" is repeated. A list of the advantages of the Duployan shorthand over all others is given, but Miss Ellis can hardly believe in them herself, else why does she publish a magazine in Phonography, and teach either Phonography or Duployé, whichever the pupil may prefer? It is quite unnecessary to describe this "system" again. There is absolutely nothing new in it, and even that which is old is by no means of the best.

1885. Lockett. "The easiest, most perfect, most legible, and briefest shorthand for schools, business, reporting, etc. Lockett's Shorthand Instructor, by A. B. Lockett, of the Institute Stenographique des Deux Mondes of Paris, etc. London: George Stoneman, 67 Paternoster row, E.C.; Shorthand Institute, 125 Long Acre, W.C. 1885. Price one shilling." 16mo., 16 pp. "This, like the preceding, is," says Mr Märes, "an attempt to improve on Sloan's system. The alphabet is almost identical, the only difference being in some of the curves, where, instead of the pairing being by length, as with the lines, it is effected by introducing a dot together with the sign for the corresponding light sound, as) *n*, •) *ng*, etc., but, as the dot is used for *h*, it follows that theoretically •) is really *hn*, and a similar remark applies to ⌒ (• ⌒ Altogether there are four letters represented by signs compounded with the dot, whilst *sl* and *ss* are supplied with simple signs. The nasal signs are used only for a short vowel sound and *n* or *m*, this latter being an extension of Sloan's idea, which only permitted the sign to represent *m*, after a vowel, when *p* or *b* followed the *m*. The vowels are arranged somewhat after Barter's plan. A consonant may be thickened to add *r*, and the vowel sign changes position for a similiar purpose. The nasals when thickened add *t* or *d*. A list of grammalogues is given, in which may be found in several instances one sign to represent many very dissimilar words, as ‹ for *we*, *us*, *our*, › for *you*, *your*, *yours*, ∋ for *I*, *me*, *my*, *mine*, *high*. Then we have a list of thirty-eight signs for prefixes, which represent in the aggregate ninety-three combinations. The letter *k*, for instance, when disjoined, represents *co*, *cal*, *col*, *cul*, *can*, *com*, *cam*, *coun*, and *cor*. Such a method of abbreviation cannot for an instant commend itself to a phonographer who requires no more than the half-dozen in the "Manual;" all other prefixes being represented with sufficient brevity by their alphabetic characters. Some of the most awkward outlines we have yet seen are to be

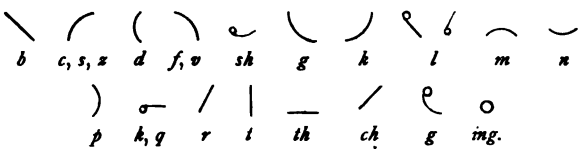
found in this system, and there need be no hesitation in saying that either for legibility or facility Mr Lockett's system is utterly useless, and cannot but result in failure to those who may try it, even at the moderate speed required of the shorthand clerk, much more so at the more rapid work of the reporter."

1887. Browne. A. M. Browne's Phonetic Shorthand; or, Legible Phonography, based upon the syllabic and phonetic principles of the English language. Published by the author. "This work," says a writer in the *Athenæum*,* "though only comprising twenty duodecimo pages, appears to embody the result of much study. Mr Browne, like some other recent authors, aims at giving unfailing indication of the presence or absence of a vowel before and after each consonant. He aims also at showing very plainly the separate syllables of a word. Each syllable is expressed by a stroke, straight or curved, with or without hooks at one end or both ends. No angle is admitted except at the junction of two syllables. The following example will illustrate his method of procedure: A thick stroke about an eighth of an inch long, sloping from left to right denotes *p* followed by a vowel. By doubling the length, *p* is changed into *b*. By trebling the length, the syllable is changed into *pn*, with a vowel between. By thickening the treble length, we get *pnt*, with a vowel between *p* and *n*; in fact, thickening always adds *b*, *t*, or *d*. By putting a hook at the left or right side at the beginning of *p.nt*, we get *pr.nt* or *pl.nt*, a vowel being understood at the place where we have inserted the dot. *Spr.nts* will be represented by *pr.nt* with a small circle at the beginning of the hook and a small circle on the left side at the end of the main stroke. *P.r* and *p.l*, with a vowel between in each case, are represented by curves sloping in the same direction as the simple *p*. Circles and loops of different sizes at the end of a character stand for *s*, *sh*, *m*, *k* or *g*, *ch* or *j*, and *st* at the end of a syllable; and *p* or *b*, *f* or *v*, *sk*, and *ks* or *x* at the end of a syllable are represented by hooks or combinations of hooks and circles. For further information we must refer to the book, which is worthy of study by connoiseurs in shorthand. The system is very brief, and, if we could be quite sure of the characters in each case, would be very legible, especially as detached vowels (something like Pitman's) are provided for use when necessary; but there are several dangerous resemblances between the characters. The book contains no specimen of a sentence or longer passage written in the system: a want which will occasion a lack of confidence on the part of most readers."

Maugham. "The Electric; A New System of Shorthand. By G. F. Maugham. By which there is a saving of one thousand marks in half-an-hour's discourse; or two-hundred-and-fifty per thousand words, as compared with the best shorthand yet pub-

Athenæum, 29 October, 1887.

lished. May be acquired in a few days. Price 8d., by post, 8½d. Sold by Mr James Eastbrook, Buckfastleigh, Devon." 16mo., 21 pp. This is one of those worthless abortions with which the stenographic market has been always to a greater or less extent flooded. It may be aptly described, to use words employed by Macaulay in his essay on Crocker's edition of "Boswell's Life of Johnson," as "ill compiled, ill arranged, and ill printed." The rules are unintelligible, and the alphabet is defective and badly arranged. The following are the consonant signs :—



Points and dashes are employed as vowels. A point in three positions represents *a*, *i*, *u*, respectively; and the two other vowels of the Roman alphabet are represented thus : ◝ *o*, ◜ *e*, while the diphthong *ou* is indicated by a short perpendicular dash, and *ai* by a horizontal one. Three positions are recognised in writing certain words. *S* is combined with other letters by thickening the outlines at one end; when a letter is written double-length, of the ordinary thickness, *h* is understood to be combined; and when both lengthened and thickened, *w* is combined. *R* is combined by thickening without lengthening a letter, and *l* and *st* by means of hooks and loops.

Linguistic Shorthand. "Linguistic Shorthand; a syllabic system of writing adapted for international correspondence. Printed by F. H. Tomlinson, Lincoln." 8vo., 6 pp. letterpress and 8 pp. plates, lithographed. Linguistic Shorthand is described as "a system by which the seeing may see, and the blind feel, the pronunciation of foreign words, however great the number of syllables." It is simply Phonography reproduced by means of wretchedly executed lithography; and the claim above quoted, with which the compiler sets out, is a mere pretence. He proposes to make shorthand available for the instruction of the blind by means of enlarged raised outlines, but that idea is not an original one. In other respects the work is neither more nor less than a clumsy piracy.

Since writing the notice of Tiffin's system, page 146, from an inspection of his alphabet in Lewis's "Historical Account," we have met with a copy of the work and find that it is constructed on the phonetic principle. It was impossible to discover this from the *a*, *b*, *c* arrangement of the alphabet, and the account of the system given by Lewis, who merely says :—"The whole

system depends upon the position of the characters *above*, *below*, or *upon* the line; and as it is impossible that any two characters should be joined, but such as belong to the same [position with respect to the] line, and immediately follow each other; the system as far as can be understood from the author's obscure and imperfect explanation, is utterly destitute of the first great requisite of stenography—brevity and rapidity." This is all true, and it is also true that we have here a system of phonetic shorthand nearly a hundred years old. Tiffin preceded Lyle by twelve years, and was, probably, the first phonetic stenographer.

The order of the vowels and consonants is:—*ah a*, *eh e*, *ee i*, *ee* (eel), *au o*, *ō ŭ*, *ōō ŏŏ*, *ĕ* (herb): *y*, *j*, *h*, *v*, *b*, *d*, *m*, *n*, *t*, *p*, *w*, *f*, *s*, *g*, *k*, *l*, *r*, *z*, *ng*, *ngk*, *th* (thin), *th* (then), *sh*, *ch*. Respecting *zh* Tiffin observes, "That soft sound of *si* in *occasion*, *derision*, *confusion*, is well enough expressed by *zy*, but it might, not unjustly, be accounted as a simple consonant, to merit a character of its own."

The work is in 8vo, and contains 52 pages, and 12 plates; price 7*s*. 6*d*. It is interesting on account of its phonetic character, and holds the same place in phonetic shorthand, as the system of John Willis does in *a*, *b*, *c* shorthand.

In reviewing the history of shorthand from its commencement to the present time, it will be obvious that the three principal epochs in the improvement and dissemination of the art, ending respectively at the times of the publication of the matured system of Mason in 1682, of Taylor in 1786, and of Phonography in 1837, may each be assigned to some spesific and social cause.

From the introduction of the first system of stenography to the English public by Timothy Bright, in 1588, to the end of the seventeenth century, the principles of the Protestant Reformation were extensively promulgated in this country from the pulpit. A desire to preserve for future private reading, the discourses delivered by the principal preachers of that day, apparently led to the cultivation of the newly-discovered art of shorthand writing. Teachers and systems increased rapidly, and by a comparison of one mode with another, and experimenting with various series of alphabetical signs, Mason at length produced a system far superior to any that had preceded it. The progress of the art, from the invention of Bright's system of arbitrary characters for words, (or rather from the publication of the first shorthand alphabet by John Willis, in 1602) to the appearance of Mason's system in 1682, may therefore be looked upon as resulting from the dawn of *religious freedom*.

No other marked advance was made till the middle of the next century. "It is singular," observes Mr Bradley, in his concise and practical system of stenography, "that although stenography was introduced into this country at a very early period, yet that our forefathers should never, until a very recent date,

have thought of adapting it to that which is now its primary, although by no means its only, use—we mean, the transcript, so to speak, of addresses delivered to the public, or in which the community at large are interested. The example of Cicero ought to have incited them to this pursuit, even had not the obvious nature of the art done so. However, the use to which it has been since so successfully applied, seems not to have been considered by them; for, up to 1780, public proceedings, or rather, miserably abridged sketches of them, were taken down in the ordinary writing for the London journals. Dr Johnson was one of the earliest reporters of the debates in Parliament, and the Doctor boasted that he took care the Whig rascals should not have the best of the argument—a course which he could well adopt; for, instead of *reporting* the speeches of noble lords and honorable members, he *composed* them, and it is recorded that he made them all speak in the same pompous and grammatical style in which he was himself accustomed to write. In 1780, Mr Perry, then proprietor of the *Morning Chronicle*, organised a corps of reporters. From that time stenography was studied for professional purposes, and though there are some reporters on the daily papers who even yet use condensed longhand, the majority practise the equally simple and far more expeditious system of shorthand." The publication of the parliamentary debates caused a demand for reporters, and for a system equal to their wants. Mason's, adopted by Gurney, was found insufficient. Its lengthy outlines could not be traced fast enough for the reporter to keep pace with the flow of eloquence that he often had to record, and the numerous arbitrary signs and contractions of words were too cumbersome for the memory. Byrom's system, which was privately taught by himself for several years, was made public in 1767, soon after his death. It was much practised in private circles, but was not brief enough for the reporter. Mavor appeared in 1780, and Taylor in 1786. These three valuable systems, with a numerous list of inferior ones, were the fruits of this increased demand for the means of reporting the proceedings of the legislature. We give the preference to Taylor's, and mark its appearance as the close of the second epoch. It has been more extensively used than any other both for parliamentary and private practice during the last sixty years. We assign as the cause of this second epoch in the art, the dawn of *political freedom*.

The practice of shorthand writing having been found so favorable to the development of the mental powers of those that used it, (as shown, first, in reporting the sermons of the reformers, and then in taking down the discussions of our legislative assemblies,) and the experience of above two hundred years having been brought to bear upon the subject, so that no doubt could be entertained of its utility, and by the establishment of cheap

schools, more especially within the last twenty years [1847], the ability to read and write having been acquired by nearly all who were able to afford the expense of learning these arts through the medium of the old alphabet ;—a somewhat extensive desire was manifested, chiefly by young persons, to add to their other means of acquiring knowledge, the use of shorthand writing. Treatises on the art had hitherto been sold at high prices, seldom less than half a guinea. They were thus placed beyond the reach of many who were desirous of learning. To meet this want, William Harding, a bookseller in Paternoster row, published, in 1823, a neat edition of Taylor's system, with some slight improvements, at the reduced price of 3*s.* 6*d.* The book sold extensively, and in a few years other booksellers supplied, at a much cheaper rate, not only Taylor, but also Byrom and Mavor. An attempt to improve upon Taylor, by marking the long and short sounds of the vowels, with the intention of issuing a cheap edition for general use in National and British schools, led the writer of this sketch of the history of the art to the invention of Phonography. This was in the year 1837. Phonography is, however, so different in all its details from Taylor's system, that, if the fact of its origin were not stated, it could never be discovered from the work itself. Improved as the system now is, by the practice and experience of thousands of individuals, founded, as it is, on the "Alphabet of Nature," and already extensively practised throughout Great Britain, the United States of America, and Canada, its publication may, perhaps, without presumption, be called the third epoch in the development of the art of shorthand. The immediate cause of the present extended and daily extending practice of this kind of writing, we consider to have been, *the diffusion of knowledge among the middle classes of society.* It has yet to be extended to the lowest classes, and this will be the mission of Phonography combined with Phonotypy.

That Phonography is likely to fulfil this mission may be inferred from one or two characteristics which distinguish it from all other systems of shorthand. The first is, that it is founded on a strictly phonetic analysis of the English language, and may consequently be used with facility by those who are unable to spell in accordance with the usual unsystematic orthography. The second is, that Phonography is not solely adapted to the wants of the reporter, but is especially well suited for letter-writing and general composition, as it may be written in a form which is in every respect as legible as common longhand, with, at the lowest computation, one-sixth of the trouble ; that is, in one-third of the time, and at half the fatigue. The existence of two distinct styles of Phonography, one adapted for letter-writing, and the other for reporting—the second being only an extension of the first, and not a new system in itself—is the basis of the popularity of Phonetic Shorthand. The con-

sequences of these happy arrangements are, that letter-writing is extensively cultivated among phonographers, and that a nearer approach to one uniform system of shorthand writing—which all inventors of the art have looked upon as likely to be productive of such great benefits,—has already been made in the ten years that Phonography has been before the world (in 1847) than was done in the two hundred years during which shorthand was previously employed in England. That this effect will continue and increase, we have every reason to believe, on account of the uniformly increasing demand for phonographic books. On these grounds Phonography may, in some respects, be said to afford the writer facilities of the same nature as those which the invention of printing opened out to the reader.

Another important characteristic of Phonography, however, and one which we hope will hereafter tend to make its practice general, is its connection with the sister art of Phonotypy, or printing in accordance with sound. If, as we hope, the latter should become in due time the only *printed* form of the English language, phonetic shorthand for all general purposes, and phonetic longhand for legal documents, must necessarily become the only *written* forms of the language. It is in the anticipation of the advantages which the cause of general education will derive from these circumstances, that the inventor of Phonography feels the greatest satisfaction. The benefits conferred by the best system of shorthand, constructed on the usual principles, must have been confined comparatively to a few; it would have been pleasant to think that the author had assisted in the more general diffusion of these benefits, but it is a greater and more enduring pleasure for him to know that he has been instrumental in smoothing the road for the great cause of national education.

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POSTSCRIPT.

On page 169 the adaptation of the French system of Duployé to the representation of the English language is attributed to Mr Sloan. When that notice was written we were not aware of the fact that the adaptation was made by Mr Pernin, who published it at Chicago. The system is now issued at Detroit by Mr Pernin's widow.

One of Mr Sloan's disciples, Mr Malone, arranged a new set of consonant signs, took Duployé's vowel arrangement, called it "Script Phonography," and formed a "Script Phonographic Company," for publishing and teaching the system.

Since the formation of this Company, other systems, having the same vowel basis, have been published, by Mr Kingsford of Dover, entitled the "Oxford Shorthand;" and by Mr Gregg of Liverpool, entitled "Light-line Phonography."

The extended notice of the "Sloan-Duployan" system given in pages 169-177 will serve as descriptive, generally, of the five systems that have been built on Duployé. Reviews of these systems, and of others published during the last fifteen years, have been issued in the form of tracts. Copies may be had, gratis, from the Phonetic Institute, Bath.

All these systems write the vowels by means of circles or loops of three sizes, and by little hooks, *as links between the consonants.* The reader is referred to the last paragraph on page 17 of this History for a statement of the effect of this principle in writing.

Bath, July, 1891. I. P.

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